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NEW YORK, JUNE 15, 1937

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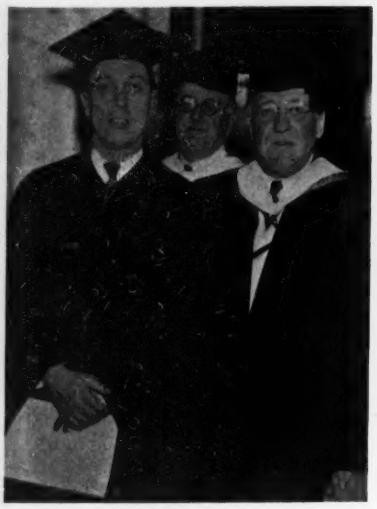

BONELLI GETS DEGREE

Richard Bonelli, baritone of the Ford Dealers' Universal Rhythm program heard on Saturday nights over CBS, was awarded an honorary degree of Doctor of Music at the commencement exercises at Syracuse University, May 31. Bonelli is shown above (left) with Hurlburt Smith, president of the board of trustees. Mr. Bonelli is an alumnus of Syracuse.

ISIDOR ACHRON,

pianist, in front of Westminster Abbey during his recent tour of England.

SIR ARNOLD BAX

in Harriet Cohen's studio in London. The composer was recently knighted by King George.

ELIZABETH STOECKLER *as Susanna and* REUBEN CAPLIN *as Figaro*

in the performance of Mozart's The Marriage of Figaro given by the Cleveland Institute of Music, Cleveland, on May 20 and 22 at Severance Chamber Music Hall. Boris Goldovsky trained the singers and conducted both performances. (Photos by H. Hewett.)

TAU ALPHA CHAPTER OF MU PHI EPSILON

entertains Bertha King, national president of the sorority at the initiation of Helen Leavitt, music editor of Ginn & Co. and professor of music at Boston University, at the home of Mrs. George Kingdom Parsons. A musicale was given by Helen Van Loon, soprano; Mary Robinson, pianist, and Ellen Repp, contralto. Reading from left to right, in front row are: Margaret Smith, Mary Robinson, Barbara Parsons, Ruth Bradley, Olive Krebs; second row, Florence Petrucelli, Helen Leavitt, Bertha King, Hazel Griggs (president of Tau Alpha Chapter), Marie de Kyser, Aileen Thackery, Kathleen Lawes, Frances Pratt, Byrd Elliot, Lucille Millard, Beatrice MacCue, Helen Van Loon, Betty Martin, Mildred Miles, Mane Worley (first president of Tau Alpha Chapter), Ellen Repp, Virginia Hammister, Kathryn Urban, Gertrude Otto and Adela Laue. (Photo by Cosmo-Sileo.)

STEPHAN HERO,

violinist, with his daughter, Maria Theresa, in Central Park, New York. Among Mr. Hero's recent engagements was one as soloist with the Albany (N. Y.) Philharmonic Orchestra.

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VOL. CXVI—No. 1
WHOLE NO. 2941

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

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Vol. CXVI, No. 1
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MUSICAL COURIER
An International Journal Established 1880

New York, N. Y.
June 15, 1937

Tibbett, Appearing In London, Scores In Opera and Recital

Voice and Art Win Approval—Barbirolli, Beecham and Furtwängler Conduct at Covent Garden—Glyndebourne Festival Opening —Toscanini Leads B. B. C. Orchestra

By CÉSAR SAERCHINGER

LONDON.—The London debut of Lawrence Tibbett, both in opera and the concert hall, has been a sensational success. The audience which greeted him at Covent Garden, was captured completely, and he shared the honors of the night with colleagues like Martinelli and Gina Cigna, both already favorites here. Tibbett's Scarpia (in Tosca) was adjudged a powerful performance vocally and dramatically, even though his impersonation differed from the usual suave and ironical villain.

A few days later he sang Amonasro in Aida. Here again he impressed with his straightforward acting, as with his tall, handsome frame. But what focussed attention above everything was the voice. Its manly, unaffected timbre won warm admiration. His delivery and diction, likewise.

TIBBETT IN RECITAL

Queens Hall held a deeply appreciative audience for the Tibbett recital. He opened with four "warming-up" arias, done flawlessly. The four Lieder that followed were completely satisfying, musically and expressively. The Loewe ballad, Edward, had gripping dramatics. The rest consisted of Negro spirituals, contemporary songs, the Tannhäuser Evening Star, and Moussorgsky's Flea. All had superb performance.

The hearers left no doubt that musical London has taken a new lion to its heart.

The Tosca above mentioned was its first performance of the season. Conducted by the highly efficient Barbirolli, it went smoothly, and the three principals made it a great night, reminiscent of the "good old days." Martinelli was in especially fine voice, and Mme. Cigna gave a stirring interpretation of the title part. We also had a splendid Angelotti in the person of Dennis Noble.

FURTWÄNGLER CONDUCTS RING

For Wagner's Nibelungen Ring, Covent Garden had Furtwängler at the conductor's desk. His handling of the great serial is thorough; every point is made, some even overdone. He makes his orchestra play beautifully. The Ring is a real success so far, with only Götterdämmerung to come.

Rudolf Bockelmann as Wotan, when at his best, is superb. Frida Leider as Brünnhilde remains a kindling heroine. Franz Völker as Siegmund and Max Lorenz as Siegfried replaced the Melchior of former years. Maria Müller as Sieglinde did the most beautiful singing of the cycle to date.

CARMEN—AND MICAELA

Carmen, under the baton of Beecham, revealed all the finesse of Bizet's score. Renée Gilly, daughter of the famous Dinh, gave a vivid impersonation of the title role, a rather young interpretation which will probably mature to advantage in due time. Her voice is full and has a large range. Her singing reveals welcome assurance. Martinelli, expert as always, made something more of Don José than the sensual weakling he often is, and sang exquisitely.

An outstanding feature of the performance was the Micaela of Eide Norena, whose singing was as perfect as could be and who even managed to infuse life into an otherwise lifeless character.

GLYNDEBOURNE FESTIVAL OPENS

No less than nine nations contributed to the success of the opening production at Glyndebourne this year, for which Don Giovanni was the happy choice. Conductor and producer are refugee German (Fritz Busch and Carl Ebert); the Don (John Brownlee) hails from Australia, Donna Anna (Ina Souez) and Donna Elvira (Luise Helletsgruber) are American and Austrian respectively, Don Ottavio and Leporello (Dino Borgioli and Salvatore Baccaloni) are Italians, Masetto is Scottish (Roy Henderson), Zerlina Czech, and the Commendatore is English, Norman Walker by name. The cast is, in fact, virtually the same as last year, the Czech member, Marita Farrel, being the notable newcomer. A few months ago she was still singing in a revue of the night-club variety, revealing a comely person; today she is an artist scaling the steep heights of Mozart with remarkable success.

The performance was characterized by seasoned critics as the best anywhere, anytime—except for some of the mythical voices of the past. It certainly was Mozart under the best possible conditions, and there is no drawback to this high enterprise except the high price.

FOR A ROYAL OCCASION

The B.B.C., musical pioneer these days, commissioned some works for the Coronation season, and the last of them, John Ireland's These Things Shall Be, was broadcast a few days ago. It is a choral work of noble aspiration and optimistic outlook, set to words by J. H. Symonds, containing the happy prophecy that "nation with nation, land with land, unarmed shall live as comrades free." This idealistic music in an expansive style suggests Elgar at times.

(*Continued on page* 39)

Colon Season in Buenos Aires Opens with Cyrano by Alfano

Composer Attends — Memorial Services for Claudia Muzio — Milstein's Violin Art at Orchestral Series

By JORGE M. WHITE

BUENOS AIRES.—The "Winter" opera season at the Colon opened in May, with the local premiere of Cyrano di Bergerac by Franco Alfano—a brilliant performance, and with Alfano coming all the way from Italy at the invitation of the Colon management.

The Musical Courier having reviewed the work when it was produced last year in Rome and Paris, it may be stated merely that the current presentation had a favorable critical reception. Also the public appreciated the lyric beauty of the love duets, the dramatic power of the war scenes (third act) and the delicate expressiveness of the finale. Tullio Serafin, conducting, emphasized the tonal richness of Alfano's score.

The new *regisseur,* Carlo Piccinato, handled the stage well. Beautiful decorations, painted by Hector Basaldua, showed uncommon artistry. The large cast had Pedro Mirassou (in the difficult leading part) giving a vivid portrayal of the hero. Franca Somigli, making her Argentine debut, created a favorable impression with her impersonation of Roxana. The soprano, a distinguished figure tastefully gowned, displayed tonal resources of a high order. Other successes were achieved by Giacomo Vaghi, Victor Damiani, Alessio de Paolis and Sara Cesar. Alfano had an ovation.

REVOLUTION GALA

Our traditional gala performance in commemoration of the May Revolution of 1810 took place before an enormous audience. President Justo and his Ministers attended, and there were also the diplomatic corps, society leaders, and members of the artistic circles of Buenos Aires.

Rossini's Barbiere di Siviglia held the boards—an Argentine favorite since it was first performed here more than a hundred years ago.

As to the cast, Galeffi gave a spirited performance of the leading part. He is one of the best Figaros of the day. The new soprano, Margherita Carosio, a charming young woman, established herself as a valuable coloratura, displaying tones of limpid quality and first class histrionic gifts. Landi (Almaviva) exhibited lovely *mezza-voce.* Giacomo Vaghi (Basilio) sang with tonal opulence, earning the main applause of the night after the Calumnia aria. Romito was Don Bartolo and made a good comic pair with Vaghi.

Decorations painted by Guttero a few years ago, specially notable for their delicate color tones, again found approbation. Tullio Serafin's baton effected a lively version of the Rossini score.

The Rossini opus was preceded by the Argentine Anthem, sung by the Choir of the National Conservatory.

IN MEMORIAM MUZIO

Most fittingly, the Colon management recalled the memory of Claudia Muzio, the beloved singer, on the first anniversary of her death. A Requiem Funeral Mass was offered at the Basilica of Our Lady of Mercy, and the Colon Choir sang several shorter excerpts. A large and deeply moved audience which included many singers, did reverent tribute by their presence.

WEISSMANN AND MILSTEIN

After the concerts conducted by Fitelberg, the Colon offered two interesting events led by Dr. Frieder Weissmann with Nathan Milstein as the soloist.

Weissmann, a young conductor, first become known here three years ago when he directed some radio performances, and afterward led the Philharmonic Orchestra at the Politeama and at the Colon.

The latest programs included Brahms' first symphony. The Tschaikowsky concerto was a triumph for Milstein. He was well supported by Weissmann and the orchestra. Closing the event were nocturno by Martucci and La Valse by Ravel.

At the next concert Beethoven's fourth symphony was read by Weissmann in musi-

(*Continued on page* 9)

William J. Henderson Dies at Age of 81

Veteran Music Critic a Suicide—Severe Illness and Despondency Probable Causes of Act—Was Dean of New York Tonal Reviewers

W. J. Henderson, eminent music critic of the New York Sun, who was eighty-one years old and had continued to attend musical events regularly during the last season, was found fatally wounded in his New York hotel apartment on the morning of June 5. He had been ill since March, when he suffered an attack of influenza, but had contributed his weekly column to the Saturday Sun until April 17.

He was found in the chair before his desk (where he had been working on an article about the anniversary of Josef Hofmann) shot in the mouth, the wound being self-inflicted with an army revolver carried in the World War when he was a reserve officer in the Navy. His wife, the former Julia Wall, and Edward Duzet, a male nurse, heard the shot from an adjoining room and rushed in. Henderson died before his personal physician, Dr. Herman F. Strongin, who was hastily called, and a hospital ambulance surgeon, could offer any aid. He is survived, besides his widow, by a brother, Frank E. Henderson, of Interlaken, N. J. Burial was to take place in the Cypress Hills Abbey Mausoleum, Brooklyn, on June 8.

Mr. Henderson was one of the most distinguished figures among the small band of music critics of the older generation, who did much to bring the American public to its present state of appreciation in musical matters. Another member of this coterie, Richard Aldrich, had died four days previously in Rome. The group, of which Henderson was the last surviving, had included also Philip Hale, H. E. Krehbiel, Henry T. Finck, James Huneker and H. T. Parker.

(*Continued on page* 31)

Bach Festival Draws Bethlehem Pilgrims

Thirtieth Series in Pennsylvania City Offers Performances of Cantatas, Chorales and Mass in B Minor under Direction of Dr. Bruce Carey

By R. M. KERR

BETHLEHEM, PA.—The historic little city of Bethlehem, rich in early musical traditions from Moravian settlement days, welcomed hundreds of visitors from thirty states for the thirtieth festival of the Bach Choir, on May 28 and 29. Ivy-covered Packer Memorial Church on the campus of Lehigh University was again the setting for the annual two-day series, in which the choir of 265 voices, led by Dr. Bruce Carey, was assisted by visiting soloists and by forty-eight players of the Philadelphia Orchestra, T. Edgar Shields organist, and Ruth Becker Myers, pianist, the festival accompanists. The first days' two sessions were given over to church cantatas and chorales of Bach, while the second day presented, as customarily, the Mass in B minor, sung at two afternoon sessions. The Moravian Trombone Choir played chorales from the belfry preceding each session. The church was taxed to capacity for all sessions, with many listening from the greensward outside.

Four cantatas new to the Bethlehem festivals appeared on the first day's program,

(*Continued on page* 10)

COMPOSER FÊTED

VITTORIO GIANNINI'S
Requiem Mass was given its world premiere on May 26 in Vienna, with the Vienna Philharmonic Orchestra (Oswald Kabasta conducting), and the Vienna Boys' Choir; Dusolina Giannini, the composer's sister, was soloist. The performance was short-waved to America over the NBC-blue network.

Cincinnati Music Hall Pronounced Safe

Structure Approved by Experts and Will Continue to House Orchestra—New Members of Personnel—Season Tickets Awarded to Children

CINCINNATI, O.—With all the doubt concerning Music Hall's safety cleared away by the report of two experts, Magnus Gunderson, structural engineer of Chicago and Rudolph P. Miller, consulting engineer of New York, who were brought on to make a careful check of conditions in this fine old hall noted for its unrivalled acoustics, musical Cincinnati now continues happily to sell out the house for the coming season of symphony concerts under Eugene Goossens' direction. Theodore F. Gannon, manager, announces the engagement of two new members of the orchestra, Vojmir Attl, Russian harpist, and Herbert Jenkel, tuba player.

When Eleanor Wenning, councilor of the Haydn Junior Music Club (Hamilton, O., and Cincinnati), offered as a prize for 100 per cent attendance, a season ticket to the Young People's Concerts under Eugene Goossens direction, she did not think that the prize would be so coveted that five young musicians have qualified. Hence she is giving five season tickets, to Jean Marie Boyle of Cincinnati, Ruth Cawein, Rosemary Hepting, Anna Mae Maffeo, and Jean Ann Schroer of Hamilton.

Joseph Surdo, director of music, in presenting 450 members of the various musical organizations of Withrow High School in the eighteenth annual concert, programmed an interesting composition Festival Overture, by Dr. Sidney C. Durst, organist and composer, Rosalind Surdo at the console.

Etelka Evans, who served the Ohio Federation of Music Clubs three years as Junior Music Clubs councilor, has been unanimously elected to this same office in the National Federation of Music Clubs.

Delta Omicron, national music sorority, of which Alma K. Wright is president, will hold its annual convention here from June 28 to July 1, with Ethel Starcher as local chairman of arrangements.

Sylvia Folz, violin pupil of Natalie Robinson, was soloist with the Northern Kentucky Symphony Orchestra (Fritz Bruch, conductor). M. D.

Toronto Successfully Launches Promenade Orchestral Series

New Coronation Te Deum by Willan Given at Opening—Percy Grainger Plays under Reginald Stewart's Baton

TORONTO, CAN.—Reginald Stewart conducted the first of the Promenade Symphony Concerts at Varsity Arena on June 3 with tremendous *éclat* before a packed audience, and with many hundreds turned away. The rich program began with a spirited reading of Elgar's Cockaigne Overture, followed by an exquisite Boyce Symphony and the ever delightful Handel Water Music. Healey Willan's majestic Coronation Te Deum was splendidly sung by the Bach Choir, much enlarged, who gave other numbers, concluding with Land of Hope and Glory most stirringly done. Another feature which made the event outstanding was the appearance of the eminent Percy Grainger, who played many characteristic numbers in his own inimitable fashion.

PHILADELPHIA ORCHESTRA HAILED

The great Philadelphia Orchestra played at Varsity Arena on May 17 to an immense audience. The superb program (including Ravel's Daphnis and Chloe and Tschaikowsky's Pathetique) was made the most of by the masterly conductor, Eugene Ormandy. Tumultuous applause preceded and followed every selection and innumerable encores were added to the already replete program. A pleasant surprise was Mr. Ormandy's invitation to Sir Ernest MacMillan to conduct, which our own eminent conductor did (with characteristic suavity) in two of his own arrangements of Bach subjects.

Madeline Bone and Elsie Bennett joined forces in a two-piano recital at Eaton Auditorium on May 19. The ensemble numbers were outstandingly impressive, and their solo appearances made one wish for a recital by each as well.

CONSERVATORY EVENT

Toronto Conservatory gave the second of its annual closing concerts at Massey Hall on May 6 to another packed house, when orchestral, song, violin and piano numbers were performed with high credit to teachers and executants.

Freiheit Gezang Farein, a mixed choir of over 100 sang beautifully at their annual Massey Hall concert, the feature number being Biro-Bidjan by the late Peretz Markish. H. Dubkovsky conducted ably.

Thelma Goldberg, piano pupil of Boris Berlin, and Jack Silverstein, violin pupil of Mignon Telgmann, in their joint recital in Conservatory Hall on May 7 achieved unusual attainment for such juveniles.

OPERATIC CONCERT

The Star Fresh Air concert at Massey Hall on May 10, conducted by D'Alton McLaughlin, was a feast of operatic selections in which many prominent Toronto vocalists participated.

Poul Bai's students' recital at Hambourg Conservatory on May 11 produced many fine voices, with Harold Tilbury, tenor, and Harry Read, baritone, outstanding in soli and duets. Murial Collins accompanied sympathetically.

Frederic Manning's pupils' recital on May 13 presented Dorothy Scythes, a charming soprano, and Harry Ward, a gifted baritone. Kathleen Irwin accompanied resourcefully, and Susan Goulding, cellist, assisted.

Irene Bauckham's pupils' dance recital at Eaton Auditorium on May 14 was a huge success, an enormous number of tots and adolescents of both sexes doing toe, tap, classical and other numbers.

Kitty Malone Tattersall's pupils at Heliconian Club on May 15 offered a lovely and well drilled program of piano, vocal and concerted instrumental numbers.

Toronto Chapter Chorus (Canadian Singers' Guild, Walter Bates, conductor) gave a concert of excellent quality at King Edward Hotel on May 15. Anna Tafel assisted in striking piano soli. B. P.

Pons to Sing at New York Stadium

Lily Pons will make her first appearance out-of-doors in New York in concert at the Stadium on June 27, under the direction of Vladimir Golschmann.

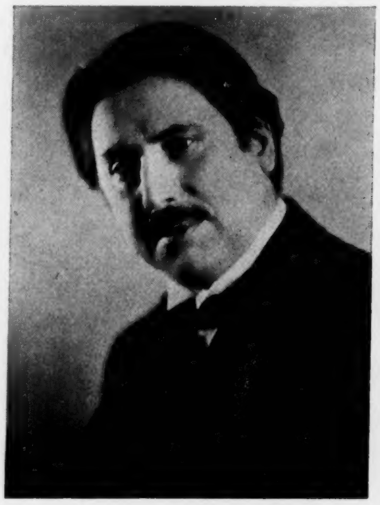
HONORED BY FRANCE

DR. LOUIS BAILLY,
head of the viola and chamber music departments at the Curtis Institute of Music, Philadelphia, has been made a Chevalier of the Legion of Honor of France in recognition of his artistic achievements. This was announced by Maurice d'Arcier, Acting French Consul in Philadelphia. (Photo by Ellis Studio.)

ACTIVE IN OPERA

BRUNA CASTAGNA
was guest artist during the Metropolitan Spring season and appeared on the Lucky Strike Hour. She has given concerts between New York and the Pacific Coast, where she will sing Trovatore and Carmen at the Hollywood Bowl. Mme. Castagna is to be a member of the San Francisco Opera Company and will offer recitals and radio engagements prior to rejoining the Metropolitan Opera, in addition to giving several opera performances in St. Louis. (Photo by de Bellys.)

IMPRESARIO'S PLANS



GIUSEPPE CREATORE
will tour to the Pacific Coast with his grand opera company beginning in January. Montreal, Quebec and Toronto have been booked already for the early part of the tour.

Kansas City Books Artists for Fall

New Concert Course—Ensemble Engages Soloists—Labunski Joins Conservatory Faculty—Beethoven Mass Sung by Philharmonic Chorus

KANSAS CITY, MO.—The new Greater Kansas City Concert Series, under the management of Jay Howard, presents for 1937-38 Richard Crooks, the Jooss European Ballet, Lily Pons, Ruth Slenczynski, Jascha Heifetz, and Vronsky and Babin. The series will take place in the Municipal Music Hall.

The Philharmonic Orchestra will have for its 1937-38 soloists Lawrence Tibbett (reengaged), Robert Casadeus, Grace Moore and Fritz Kreisler.

FACULTY APPOINTMENT

Dr. Wiktor Labunski, Polish pianist, instructor, composer and conductor, has been engaged by the Kansas City Conservatory to head the piano department, beginning next September. In his introductory recital, May 14, the Chopin group including the scherzo in C sharp minor, Barcarolle, and Winter Wind Etude were outstanding. His cultural background and splendid technical equipment were potent factors for enjoyment throughout a taxing program of Bach, Beethoven, Rachmaninoff, Liszt, Debussy, Cordoba and Labunski items.

SPRING CONCERT

Dr. Robert D. W. Adams, head of the music department at the University of Kansas City, presented a spring concert on May 26 by the University Choral Club, assisted by the Men's and Women's Glee Clubs and the University Chamber Orchestra. Carl Busch's cantata The American Flag was a featured number with Irene Oliver, soloist. Dr. Adams was particularly successful in his initial appearance as soloist in Beethoven's fantasie for piano, orchestra and chorus.

BEETHOVEN MASS PERFORMED

The Kansas City Philharmonic Chorus of sixty voices, directed by Ladislaus Gamouf (late of Budapest), presented a complete performance of Beethoven's Mass in C major in its debut concert in the Municipal Music Hall, April 29, with four soloists and an orchestra of thirty-six Philharmonic musicians. Mozart's Ave Verum and Adoramus Te were the best offerings from the choir of untrained vocalists. C. C. B.

Boston Pop Concerts Draw Well Despite Sultry Weather

Fiedler Leads Local Premiere of Dohnanyi Variations on Nursery Theme, with Sanroma as Soloist—Dance Programs, School Events Among Activities

Boston.—At this season of the year, principal news of music in Boston invariably deals with the Pops concerts in Symphony Hall. The customary arrival of warm weather—and we have had our share here to date—is the signal, otherwise, for the cessation of almost all music-making in the concert-halls save for pupils' recitals, commencement concerts of the music schools and so forth.

Not even a siege of sultry weather has had a severe effect on the almost nightly capacity crowds at the Pops concerts under Arthur Fiedler. The programs have run more or less to type. On May 22 a group of Wagnerian excerpts was included as a gesture to the Richard Wagner Society which was in attendance. On the following evening Dohnanyi's variations on a Nursery Air were given the first Boston performance this writer can recall, with Jesus Maria Sanroma playing the solo part in virtuoso fashion and all the performers imbued with the desirable degree of tongue-in-cheek attitude.

Dance Events Attractive

Half of the program of May 27 enlisted the services of Sarita, engaging Spanish-American dancer, who presented short solo numbers. On May 29 Mr. Sanroma, Mr. Fiedler and the musicians of the orchestra combined to give an exciting performance of the MacDowell D minor concerto. Bach's concerto for four pianos and orchestra was the unusual item for the following evening, when the soloists were Heinrich Gebhard, Ethel Hutchinson, Selma Pelonsky and Paul Bregor.

On May 31 Hans Wiener and his group of dancers began a three-night engagement with the Pops Orchestra. On the first and third evenings they offered a characteristic Spanish Suite, based on music of de Falla and Turina and an amusing Hollywood Divertissement to a suite of Jacques Ibert. On the second evening they restored their Pictures at an Exhibition, to the Ravel-Moussorgsky music which had success last year.

Eva Stark, young violinist, returned to this town, where she received her early training, to play with the Pops Orchestra on June 4. She made an excellent impression of technical fluency, good tone, poise and artistic maturity in Wieniawski's Souvenir of Moscow and Bloch's Nigun.

State Orchestra Plays

The more formal undertakings of the Federal Music Project are in a temporary eclipse, although this is not likely to be long, since there are already pointed rumors to the effect that Ernst Hoffmann will offer opera-productions for the summer at the point where he left off last fall, when he assumed direction of the Houston Symphony Orchestra. Meanwhile the only WPA item to report in this place during the fortnight was the Memorial Concert on May 30 by the State Symphony Orchestra under Alexander Thiede, who led his musicians through a program of music by Bantock, Saint-Saëns, Tchaikovsky, Severn, Wagner and Herbert.

Concert of Old Music

Other recent events were the concert of old music by the Bach Cantata Club under Mrs. Langdon Warner and E. Power-Biggs, organist, in the Germanic Museum of Harvard on May 26; the violin recital of Georges Sinanian on June 3, when he played music by Tartini, Mendelssohn and other composers, including himself, and Howard Slayman was the accompanist; and a program played on June 3 in connection with the reception of the American Institute of Architects at the Museum of Fine Arts, when the New England String Quartet was heard in quartets by Mendelssohn and Dvorak and shorter numbers by other composers.

School Programs

As to the schools, the Longy School of Music ended its year on June 1 in Agassiz Theatre, Radcliffe College, where the pupils were heard in commendable performances of solo and chamber music, notwithstanding the cruelly hot weather. Various certificates were given out at the same time, including a diploma for the full course to Priscilla Thierry. The New England Conservatory of Music has not yet concluded its year. A summary of its current concert activity may therefore await another letter. M. S.

Buenos Aires

(*Continued from page 7*)

cianly manner, with excellent control of his orchestra. Nathan Milstein offered a magnificent version of the Brahms concerto, rewarded with enthusiastic applause and brought an encore, the adagio and fugue from a Bach sonata. The program ended with a colorful performance of Salteña an Argentine work by J. A. Garcia Estrada; Nightly Flute by the Italian composer Zandonai (with splendid solo assistance from the orchestra's flutist, Angel Martucci), and the first performance in Buenos Aires of theme, variations and finale, by the Hungarian composer Miklos Rosza. The conductor and the Colon Orchestra were rousingly fêted.

HONORING THE DANISH KING'S JUBILEE

"SKAAL!"

Lauritz Melchior, Danish heroic tenor, and his fellow alumni of the Royal Danish Guard now resident in New York, drink a toast to King Christian X at a reunion in honor of the Danish sovereign's Silver Jubilee. Mr. Melchior presented a silk embroidered Danish flag to the guardsmen to mark the King's anniversary. (Photo by Michael Caputo.)

1939 *N. F. M. C. Biennial Convention to Meet in Baltimore*

The 1939 Biennial Convention of the National Federation of Music Clubs will be held in Baltimore, as announced by Mrs. Vincent Hilles Ober, national president. The probable time is May.

Poulenc Concerto Premiered in New York

The first public New York performance of the Poulenc concerto for two pianos and orchestra, took place on June 4, when it was played by Edwin and Jewel Bethany Hughes, at a concert of the WPA Federal Music Project, in the Federal Music Theatre, 254 West 54th St.

Mr. and Mrs. Hughes, long known for their admirable coupled pianism, gave smooth, animated and musicianly delivery to the composition, and emphasized its humorous briliancy as well as its frequent lyricism. Poulenc, who loves to surprise his listeners, shifts rapidly from mood to mood, and features sudden ending of his movements. The orchestration is especially deft and attractive. The concerto made a real impression as performed by the Hughes team, and they were recalled repeatedly for bows.

Herman Neuman, conducting, did excellent ensemble service, and also gave careful readings of an ancient symphony by Carl Friedrich Abel, Beethoven's second symphony, and a weak and prolix suite for strings by Kurt Atterberg, Swedish composer. L. L.

Maxine Stellman and Myron Taylor Heard in Damrosch Opera

Walter Damrosch's new American opera, The Man Without a Country, had its final seasonal performance on May 28, at the Metropolitan, and the evening saw numerous listeners responding with interest and generous applause for the principals and Wilfred Pelletier, who conducted.

There were changes in the regular cast, Myron Taylor taking the role of Nolan, the exiled lieutenant, and Maxine Stellman singing the part of Mary Rutledge.

The former possesses ample tone and fluent delivery, but he failed to reveal any especially pleasing vocal quality.

Miss Stellman, on the other hand, gave satisfaction with agreeable timbre and style, but her voice lacks sufficient volume for the large reaches of the Metropolitan. Both young artists showed inexpert acting, yet gave attractive pictures visually.

The rest of the singers and the chorus were as effective as at previous hearings of the Damrosch work. Pelletier's baton, in firm command, made the music register its complete intentions. L. L.

St. Louis Municipal Opera Season Opens

Nineteenth Series of Outdoor Operetta Productions Begun with The Great Waltz—Little Symphony Orchestra Announces Plans

St. Louis, Mo.—A gorgeous production of The Great Waltz opened the nineteenth consecutive season of St. Louis Municipal Opera in the great Forest Park *al fresco* theatre, and had the weather been more propitious the initial audience of 6,000 would, it is more than likely, have been doubled. The enormous outdoor stage being adapted to large spectacles, the beautiful Strauss opus achieved many stunning effects denied an indoor production.

Heading the large cast was Guy Robertson playing the younger Strauss, and Gladys Baxter in the part of the Countess, both of these having essayed these roles in the original version. Bernice Claire as Resi, made her Municipal Opera debut and all three scored immediate successes. Joseph Macaulay was an admirable Johann Strauss and all of the minor parts were handled to perfection. The large ballet with Rosemary Deering as premiere, was especially effective and the local chorus of ninety-six members proved to be one of the most scintillating and fresh voiced in recent seasons. The orchestra of fifty musicians is again under the direction of George Hirst, with the general productions presided over by Richard Berger.

Nothing was overlooked to make the first outdoor production of The Great Waltz an event to be remembered. One surprise after another came across the footlights—even a fireworks display that was worth the price of admission.

The largest advance season sale in the opera's history was recorded before the opening, the total being more than 100,000 for the twelve weeks.

Following the opening attraction which is to run for ten performances, Victor Herbert's The Fortune Teller will have a week's showing, and for this, the cast includes John Gurney, bass of the Metropolitan Opera Company; Bernice Claire; Eddie Foy, Jr.; and Joseph Macaulay. The season's repertoire in addition to the above will include Music In The Air; Louie the Fourteenth; The Mikado; the world premiere of Salute to Spring; the American premiere of Wild Violets; The Bartered Bride; The Prince of Pilsen; The Pink Lady; Robin Hood, and Babes In Toyland.

Many pre-eminent singers, dancers and dians will appear from time to time in the various casts and those engaged for The Bartered Bride, are Joseph Bentonelli; Susanne Fisher; George Rasely and John Gurney.

Little Symphony Orchestra Plans

Plans for the third summer season of the Little Symphony Orchestra have been completed. The schedule calls for four weekly concerts by an orchestra of twenty-three musicians with Hans Lange as conductor. The concerts are to be held in the Washington University Quadrangle instead of the John Burroughs natural amphitheatre as heretofore. The seat prices have been reduced with a view to attracting larger audiences. Prior to the first concert, the orchestra makes a short tour of neighboring towns. O. C.

Prize Offered for Virginia Bicentennial March

Richmond, Va.—The Virginia Capital Bicentennial Commission announces a competition for the official Richmond Bicentennial March. The compositions must be submitted to the Bicentennial Headquarters, John Marshall Hotel, Richmond, Va., prior to August 1, 1937. A cash award of $100 will be made by the Richmond Times Dispatch. The march is to be for the historical drama, Cavalcade of the Cavaliers, September 12.

Bach Festival in Bethlehem, Pa., Establishes Reverent Atmosphere

(*Continued from page 7*)

which was selected with especial aptness and included rare and little heard compositions of the master. In the afternoon were heard the cantatas, The Heavens Declare the Glory of God; and Blessed Jesus, Priceless Treasure, both new to this series; and Sleepers, Wake, for Night Is Flying. At night there were given two rare early cantatas, composed by Bach at the age of twenty-two, God Is My King (written for the installation of the Town Council in Mühlhausen in 1708), and Out of Darkness Call I, Lord, to Thee; and the following group of chorales shared by the audience and choir, Break Forth, O Beauteous Heavenly Light (from the Christmas Oratorio); Lord, Thy Word Have I Believed; Jesu, Joy of Man's Desiring; O Thou with Hate Surrounded (from the St. Matthew Passion), and A Mighty Fortress Is Our God. The cantata for double chorus, Now Hath Salvation and Strength, closed the program.

Soloists Score

Soloists on the first day were Louise Lerch, soprano; Grace La Mar, contralto; Arthur Kraft, tenor, and Julius Huehn, bass, while for the Mass the solo roles were assigned to Miss Lerch, Lilian Knowles, contralto, and Messrs. Kraft and Huehn.

The Friday afternoon session brought particularly brilliant contributions on the part of Miss Lerch and Mr. Huehn in the solo cantata, Blessed Jesus, a work of charming freshness and melodic simplicity, cast in dramatic form as a dialogue between the Saviour and a seeking soul. Both sang their solos and duets superbly. Of higher musical worth and substance was The Heavens Declare the Glory of God, also a work new to Bethlehem. It offers arias for all four soloists, capably performed, and is divided into two parts, the second prefaced by a brief sinfonia for oboe d'amore, viola da gamba, bass and clavier. The congregation joined in the richly polyphonic final chorale. The crown of this session was the glorious cantata, Sleepers Wake, familiar from its many instrumental adaptations. The soprano and bass duets were again a splendid feature, while the chorale for tenors, Zion Hears Its Watchmen's Voices, with its interweaving instrumental embroidery of exquisite design, was effectively sung. The final chorale, in which all joined, closed the sessions with a superb tonal apotheosis.

In the evening, two rare works composed by the young Bach were heard. First came the only cantata published during his lifetime, God Is My King, for the Town Council installation, the text of which shows the didacticism characteristic of its period. Mr. Kraft ably sang the tenor air of the Bürgermeister, accompanied by soprano chorus, and the alto aria hailing God as protector and promoter of peace was feelingly voiced by Miss La Mar, who made her debut at the festival successfully. The second youthful work was the funeral cantata, Out of the Depths, a highly poignant composition, a setting of Psalm 130, which employs bass and tenor arias with accompaniment of women's choruses, and also uses the choir impressively. The groups of chorales, all familiar from frequent hearings in other places, offered a fine interlude in which the audience and choir alternated in singing. The vigorous work for double chorus, Now Hath Salvation and Strength, formed a suitable conclusion to a program of remarkable interest and worth.

Mass Impresses

On Saturday the major efforts of the chorus were responsible for a performance of the Mass that had tonal warmth, fullness of tone and a generally impressive air of devotion to the lofty sentiments of the text. Dr. Carey, whose fourth performance of the great work at Bethlehem this was, has shown a development in his directorial resources since assuming the duties laid down by the late Dr. J. Fred Wolle. His dramatic flair is obvious in numerous instances, in the treatment of climactic moments of the score, and in his evident desire to give full value to structural details. While some tempi and nuances might have roused differences of opinion as to whether they reflected the inner spirit of Bach's score, or were dictated by a desire for contrast and emphasis, the general effect was of breadth, nobility and a greater mellowness and warmth of feeling than is often characteristic of the choral tone in performances of the Bach Mass.

The soloists performed their taxing tasks with confidence and fitted well into the ensemble. Miss Lerch showed authority in her voicing of the various duets and revealed a new richness of tone and technical mastery. Miss Knowles, a newcomer to the festival, if she had not quite all the vocal virtuosity needed for an ideal performance of Laudamus Te, was outstanding in the Agnus Dei, where her emotional penetration and nobility of tone scored highly. Mr. Kraft, who had last sung at Bethlehem in 1931, had success with the Benedictus and his various duets. His stylistic knowledge was well in evidence, if he did not always seem to be in the best voice on this occasion. Mr. Huehn was a pillar of strength throughout the festival, the young bass winning his hearers by his able musicianship, substantial vocal gifts and command of Bach style in the Quoniam, where the French horn obbligato was superbly played by A. Berv. Indeed, the instrumental contributions throughout were on a high plane of efficiency and tonal beauty, with the large body of strings performing with inspirational effect and such skilled players of the Philadelphians as Marcel Tabuteau, oboe, W. Kincaid, flute, J. Smit, viola da gamba, and Saul Caston, trumpet, much in evidence.

ON PEABODY SUMMER FACULTY

LOUIS ROBERT

PASQUALE TALLARICO

Baltimore.—Among the members of the faculty for the summer session of Peabody Conservatory of Music in this city, to be held June 28 to August 17, are Pasquale Tallarico, concert pianist, and Louis Robert, organist and conductor.

Mr. Robert came to this country as an assistant to the conductor, Willem Mengelberg. He gave concerts in New York and elsewhere, and was later appointed assistant to Kurt Schindler, then head of the Schola Cantorum in New York. Mr. Robert is organist and choirmaster of the Holy Trinity Church, Brooklyn Heights, New York City; and formerly of the Temple B'nai Jeshurun of that city. He is also a member of the winter school faculty of the Peabody Conservatory and the conductor of the Peabody Conservatory Chorus. As a student, Mr. Robert was awarded first prize for organ playing at the Amsterdam Conservatory; and shortly after his graduation was given the Prix d'Excellence.

Although of Italian parentage, Mr. Tallarico is an American. He studied piano with Virgil, Mokreijs and Joseffy, and composition with A. J. Goodrich and Rubin Goldmark. He has made several concert tours of the United States and appeared with leading orchestras. Several years ago he won the contest for American-trained pianists. He is also a member of the winter faculty. Mr. Tallarico will appear in the Peabody summer series of public concerts.

Stillman Kelley Miracle Play Performed in Grand Rapids

Grand Rapids, Mich.—Newly elected officers of the Grand Rapids Music Teachers' Association are Harold Bishop, president; Maude Woodall, first vice-president; Ruby Wolbrink, second vice-president; Ruth Pellegrom, recorder; Reese Veatch, corresponding secretary; Fannie DeVries, treasurer; Bertha Seekell and Blanche Kime, directors.

Dr. and Mrs. Edgar Stillman Kelley were guests in the city for the first performance in dramatic form of Dr. Kelley's musical miracle play, Pilgrim's Progress. Absorbingly interesting, colorful and dramatic it was impeccably given under the musical direction of Emory Gallup, and the histrionic direction of Amy Loomis, at Fountain St. Church. Mr. Gallup transcribed the orchestral parts for organ. Soloists were Evangeline Maurits, soprano; Culmer Peterson, baritone Earl Klug, bass; Merill Grogel, baritone; Earl Dunn, tenor, with short solos by Doris James, Suzanne Schoep, and Margaret Ferrand all well presented. The choruses were sung by the church choir.

The Schubert Club (Stanley Baughman, director) assisted by the Schubert Juniors, led by Maurice Dean, gave their annual concert in the Civic Auditorium. Soloists were William Beel, boy soprano, Frank Goodwin, baritone; and Thomas Heines, tenor; with Carl Sennema and Herman Siebers, accompanists. H. B. R.

Juilliard School Honors Two Composers—Holds Institute Graduation

The Juilliard School of Music has chosen two American orchestral works for publication in its annual competition, a suite by Philip James and a Psalm for Orchestra by David Diamond. The latter work was performed last December by the Rochester Philharmonic Orchestra, under Dr. Howard Hanson. Mr. James is professor of music at New York University. He won first prize for his work, Station WGZBX, in the NBC concert in 1932, and honorable memtion for his overture, Bret Harte, in the New York Philharmonic Orchestra competition last year. Mr. Diamond, twenty-two years old, has had works performed by the Philharmonic-Symphony Chamber Orchestra and the Philadelphia Orchestra, and has been commissioned to prepare a score for chamber orchestra by the League of Composers.

The thirty-second annual commencement exercises of the Institute of Musical Art of the Juilliard School of Music were held in the school auditorium on May 28. Ernest Hutcheson, president of the school, conferred fourteen degrees of Bachelor of Science for work in public school music, and Oscar Wagner, dean, awarded sixty-five diplomas. Felix Warburg, president of the board of the institute, delivered the address. The Institute Orchestra was heard in Mozart's Magic Flute overture and Weber's Freischütz Overture. Anne Webber, post-graduate student, played the *adagio* from Devorak's cello concerto and Billy Masselos, pianist, played the *allegro moderato* from Beethoven's concerto in G major. The following students received diplomas:

Department of Public School Music, Bachelor of Science: Juliet J. Belsito, Miriam Berman, Elizabeth V. Charlan, Helen V. Chmelar, Pauline L. Covner, David Gottlieb, W. D. Kamps, Barbara M. Karnes, Ida Levin, Frank G. Sealey, Helen E. Szabo, Louis P. Valentino, Angela C. Weixel, Helen D. Williams.

Graduates, Department of Piano: Virginia Anderson, Vera W. Bastin, George M. Daggit, Jeanne C. Dawson, Leonard J. Eisner, Sylvia Glaser, Gilbert T. Gledhill, Jean A. Hedemark, Hans Heidemann, Sarah H. Hill, Allison L. Hulscher, M. C. Hutcheson, Priscilla A. Keeler, Louis M. Kohnop, Louise G. Mayer, Mary Mitrou, Clinton H. Reed, Rita Rosenfeld, Martin A. Sherman, Judith Snitman, Victor A. Wolfram.

Department of Singing: Cyrus Brewster, Elizabeth Clement, John M. Crowley, H. R. Dickerman, Verna A. Ford, Katherine Stuart, Milton Warchoff.

Department of Violin: M. C. Adams, Marjorie Cardoner, John W. Kline, Vivian I. Speisman.

Department of Orchestra: George H. Neitzert, Lois Wann, A. J. Thenstead, Helen Enser, Abe Katz, Jerald Schloss, David Walter.

Post-Grauates, Department of Piano: Maro V. Ajemian, Charlotte M. Lubow, A. Billy Masselos.

Department of Violin: John A. Dembeck, Jo Hawthorne.

Department of Violoncello: Elizabeth B. Priest, Anne Weber.

Department of Singing: Jane W. Lauder, Annabelle E. Ott, Dorothy L. Westra.

Department of Composition: Alexander Brott.

Prizes Awarded for Best Letters on Tschaikowsky Book

Three of the four prizes offered by Random House for the best letters in the Tschaikowsky-Beloved Friend Contest were won by members of colleges. Nearly 5,000 letters were submitted from all parts of the country. The judges were John Barbirolli (who cabled his choice from England), Jascha Heifetz, Lawrence Gilman, Deems Taylor and Robert K. Haas, vice-president of Random House, Inc., who acted as chairman of the committee. The first prize of a Steinway Grand Piano went to Elizabeth L. Mann, assistant professor of English literature at Western College, Oxford, Ohio. The second prize, recordings of Tschaikowsky's fourth, fifth and sixth symphonies, his Andante Cantabile and Nutcracker Suite, was awarded to Kenneth V. Thimann of Harvard University. The third prize, recordings of Tschaikowsky's violin concerto and piano concerto in B flat minor, was won by Mrs. R. A. Ellis of Tampa, Fla., and the special students' prize, consisting of a collection of Tschaikowsky scores, by George Hanson of the University of Wisconsin, Madison, Wis. The book Beloved Friend by Catherine Drinker Bowen and Barbara von Meck, the story of Tschaikowsky and Nadejda von Meck, was published on February 1 and, it is stated, has sold 110,000 copies.

Tokyo's First Harp Recital Interests Native Hearers

Symphonic Premiere by Japanese Composer—Elman Feted in Farewell—New Russian Score Performed—Pollak Leaves Tokyo—Eichheim Makes Visit

TOKYO.—Coquita Blanco, vivacious Spanish-Mexican dancer, and Solange Renié, French harpist, presented four programs under the management of A. Strok. Blanco dazzled with marvelous costumes. Madame Renié displayed real art and excited enthusiasm, especially as this was Tokyo's first opportunity to hear a gifted harpist in recital.

For its semi-annual appearance, the Tokyo Polyphonic Orchestra drew a large, receptive audience. This small orchestra meets and works for the sheer enjoyment it gives the players under the stimulative leadership of K. Kurosawa. (He studied music at Cambridge University.) The orchestra's performances are private, with the listeners receiving invitations. Rameau, Bach, Handel and Mozart were the composers presented.

COMPOSER CONDUCTS HIS WORKS

The New Symphony Orchestra did an interesting concert under the baton of Hisato Ozawa, who studied in Boston and later in Paris under Paul Dukas. The chief attraction lay in the compositions of Ozawa: Violin concerto (inspired by a Chinese poem), a song group (Prayer to Steel, Rondino, Autumn Song, and Cherry-blossom Song) with orchestral accompaniment, and Empire Symphony (No. 3), this being the premiere of the opus.

The concerto and the songs are ultra-modern and show decided French influence. The symphony, in three movements, is a tonal picture of the development of Japan from the mythological days to the present. The first movement utilizes ancient Japanese themes; the second is also based on an old sacred song; in the third movement the western idiom is used, with writing full and brilliant. The entire work has sweep, skill, and impressive orchestration.

Ozawa led authoritatively and the ensemble produced well-ordered results.

VERSATILE DANCE RECITAL

Anna and Nadeja Pavlova presented the pupils from their Tokyo dance studio in recital before a full house. The performances by beginners and graduate students proved the ability of their teachers. The latter, in their own dance numbers, won an ovation.

ELMAN IN FAREWELL

Mischa Elman returned to Tokyo from China, and gave us a farewell concert before going to America. In addition to his unusually accomplished pianist, Vladimir Padwa, Elman was assisted by the Chuo Symphony Orchestra with Robert Pollak as conductor. Under him this group has made considerable improvement, and their appearance with the mighty Elman was worthy of his faith in this "infant" orchestra. Of course he was the main attraction, and his outstanding art netted him tumultuous rounds of applause. He has endeared himself completely to Japan's music-lovers.

VOCAL RECITALIST PLEASES

Toshiko Sekiya, soprano, sang a mixed program to an audience filling the large Hibiya Hall. At one time this soprano had a most promising career, but using her voice as a coloratura seems not to have been any too good for the organ. She really needs a rest and careful guidance. However, her followers were enthusiastic. N. Sakakibara furnished effective piano accompaniments.

NEW RUSSIAN WORK

Our New Symphony Orchestra under Josef Rosenstock had a capacity house at its 178th subscription concert. The program consisted of Steinberg's Symphony (No. 3) in G minor, Petrouchka Suite, Roman Carnival Overture by Berlioz, and Tannhäuser Overture. The Steinberg symphony enjoyed its Japanese premiere, and was received with acclaim. It is a work on Russian themes, brilliantly developed and tinged with Oriental coloring. The orchestra, in good form, showed the results of the extra fourteen rehearsals.

THEY COME AND GO

Robert Pollak appeared at a farewell violin concert before leaving Japan in June for America. For six years he has been the head of the violin department of the Tokyo (Ueno) Academy of Music, the government school. Recently he resigned in order to seek wider fields for his activities. His program included the second concerto by Jaques Dalcroze. Pollak and Dalcroze were formerly colleagues at the Geneva Conservatory, and Pollak gave the premiere performances of this work throughout Europe with the composer conducting the orchestra. Leo Sirota, a fine pianist (teacher at the Academy of Music), was the sympathetic and capable accompanist.

Henri Gil-Marchex, French lecturer and pianist, has arrived in Japan for a stay of several months in order to study Japanese music. Director and Mrs. Leon Mazeaud of the Maison Franco-Japonaise presented Mr. Gil-Marchex in a lecture-recital before a large gathering at the Peers' Club. It was the first of two such recitals covering Music of the Dance in Europe from the sixteenth to the twentieth centuries. Gil-Marchex, a good pianist and especially informative speaker, is also blessed with a sense of humor.

Henry Eichheim, formerly of the Boston Orchestra, was a recent visitor to Japan. Those who remember his presence here a few years ago, regret that he did not give a recital on the present occasion.

I. J. FISHER.

DANCER TOURS EUROPE

MARGA WALDRON,
American dancer, is completing her second European tour, returning to the United States in September to give a recital in New York in mid-winter. Miss Waldron's ballet divertissements as well as her interpretations and impressions of American dance and ideology have been presented in France, Italy, Belgium, Holland and the Scandinavian countries.

Philadelphia Conservatory of Music Has Sixtieth Commencement

PHILADELPHIA.—The Philadelphia Conservatory of Music (Mrs. D. Hendrik Ezerman, managing director) held its sixtieth commencement on June 2, in the Bellevue-Stratford ballroom. The program was an extensive one, opening with a performance of W. Friedmann Bach's sinfonia by the Conservatory Orchestra under the able direction of Boris Koutzen. Good work was done by the flutes and woodwinds in the *adagio,* while in the *fugue* the voices were clearly distinguished. Dorothy Seltzer played the third movement of the Chopin F minor piano concerto, displaying a nice pianistic feeling and good technic. Helen Weisz, Julia Gabinet, and Josephine Eshelman were heard in the Vivaldi triple violin concerto with string orchestra and Mr. Koutzen conducting. Reba A. Robinson and Eleanor T. Mellinger did musical harp ensemble playing in their interpretation of Salzedo's arrangements of Debussy's Clair de Lune and Granados, Spanish Dance. Herman Liebenthal, Jr., was soloist in the cello concerto in D major (second movement) of Haydn, with the Conservatory Orchestra providing the accompaniment, under Mr. Koutzen's direction. Mark Dawson displayed an excellent baritone voice, in his performance of the recitative and aria from Tännhäuser, O du mein holder Abendstern. Another outstanding feature of Mr. Dawson's singing was his remarkably good phrasing, and general artistic execution. He was ably accompanied by Katherine Lippincot at the Piano. Andrew Welsh Imbrie played the Haydn piano concerto (No. 6) in F major (with orchestra) with clean-cut precision. Mary Goring gave evidence of good technical command in her playing of two piano numbers—Fairy Tale (op. 34, No. 2) in E minor by Medtner and Ravel's Alborada del Gracioso. Marvin Gross played Rachmaninoff's prelude in G major with fine tonal quality, and Liapounoff's Lesghinka with assured and ample technical equipment. Robert Rudie scored a marked success in the difficult Glazounoff violin concerto, revealing resonance of tone and fine facility. Inez Koutzen was his capable accompanist. Leah Effenbach closed the musical program with the first movement of the Brahms piano concerto in B flat. Miss Effenbach also showed evidence of fine technical training and played the difficult work with a dashing style.

Olga Samaroff, Mus. D., made the commencement address, and the presentation of diplomas and degrees was made by the president, E. Brooks Keffer. Teachers' diplomas were given as follows: in piano, to Olivia Jane Keate, Ellen O'Connor, Margaret Felton Schwartz, and Allisse Harris Why; in voice, to Florence Wartman Paist. The degree of Bachelor of Music was awarded to Rita Elvera Bruni, Marvin Paul Gross, Jane Mary Kolb and Harry Jones Tomlinson; the degree of Master of Music went to Charlton Lewis Murphy.

During the season 1936-37 Scholarships in piano were as follows: The D. Hendrik Ezerman Foundation Scholarship, by Leah Effenbach; the Samaroff Scholarship, by Dorothy Seltzer; the Hood Scholarship, by Mary Gorin.

M. M. C.

S. Hurok to Present Variety of Attractions

S. Hurok's roster of attractions for 1937-38 includes fifteen artists and companies for nation-wide tours and New York appearances. The Salzburg Opera Guild makes its American debut in October. The Monte Carlo Ballet Russe opens its fifth American season at the Metropolitan Opera House in October. About the same time Uday Shan-Kar and his Hindu Ballet arrive for their last tour. Trudi Schoop and her Comic Ballet return in January with a new repertoire for their third tour here. The Hurok list further holds: Marian Anderson, contralto; Arthur Rubinstein, pianist; the Vienna Choir Boys; Feodor Chaliapin; the Continental Ensemble; Joseph Schmidt, tenor; Ginette Neveu, French violinist; the Kolisch Quartet; Rudolf Serkin, pianist; Ossy Renardy, young Viennese violinist; and Lina Pagliughi, Italian coloratura soprano.

Soloists for Chautauqua, N. Y., Orchestral Concerts

Soloists appearing with the Chautauqua Symphony Orchestra (Albert Stoessel, conductor) at Chautauqua, N. Y., in July and August include: Ernest Hutcheson, Austin Conradi, Beryl Rubinstein, Vera Appleman, Jacques Abrams, Georges Barrere, Mischa Mischakoff, Georges Miquelle, Frederick Dvonch, Bernard Greenhouse, Harry Fuchs, Nathan Gordon, Josephine Antoine, Susanne Fisher, Maxine Stellman, Joan Peebles, Pauline Pierce, William Hain, Clifford Menz, Donald Dickson, Evan Evans, Clarence Reinert and Gean Greenwell. The orchestral programs contain works new to Chautauqua audiences, and scores by the American composers MacDowell, Beryl Rubinstein, Samuel Barber, Albert Stoessel, Ernest Bloch, Deems Taylor, Harl McDonald, Baron, Bernard Wagenaar and Walter Howe. Five Sunday afternoon concerts and five Saturday morning children's programs are to be broadcast by NBC. One program has the dance team Strawbridge and Parnova as soloists.

Omaha Recitals Enlist Cellist and Organist

OMAHA, NEB.—Bettie Zabriskie, cellist, who as the recipient of a scholarship award from the local Friends of Music has enjoyed a season's study in Paris, was presented by that organization in a recital at the Joslyn Memorial. Her tone is warm and full, her interpretations have authority, her technic is dependable and expert. Martin Bush was an able collaborator at the piano.

Edward Rechlin, organist, was heard here recently in a recital of music by Bach and his contemporaries at the Immanuel Lutheran church.

The *a capella* choir of the Central High School, under its able, dynamic leader, Carol Marhoff Pitts, was heard in its annual Spring Festival. Prominent on the program was a suite in four movements by F. Melius Christiansen, dedicated to Mrs. Pitts.

J. P. D.

RENEWS RADIO CONTRACT

CARMELA PONSELLE
has signed another thirteen week contract with Broadway Varieties Hour on W-ABC, beginning her third year on this sponsored program.

Oscar Seagle Finds Musical Aspirants Today Take Their Profession Seriously

Eminent Baritone and Teacher Sees Improvement in Attitude of Ambitious Youngsters—Finds Crooning on the Wane

Oscar Seagle, interviewed recently by a representative of the Musical Courier, has just returned from a tour of the Middle West, giving lecture recitals and holding master classes in St. Louis, Chicago, Oklahoma City and several college towns. Mr. Seagle had some observations to make about the awakening interest in good music in the provinces, especially among young people.

"I've never had a doubt," Mr. Seagle said, "that fine music wouldn't always hold its place. It is a necessity to many, almost as much so as bread. There was a discouraging period when radio was still in its youth; all sorts of experiments were tried out and anything that was new 'clicked.' It happened during that difficult period following the War, and for a time, jazz, crooning, swing, seemed about to brush the old classics from the board. But this *contretemps* was foredoomed because it had nothing more substantial than novelty for its basis. Sensational fads die out quickly and people want their bread and butter again.

YOUNG FOLKS MORE SERIOUS TODAY

"So I find the young people of today in strong contrast to those of, say, ten years ago. Even the youth of school age are devoted listeners to the best radio programs. Saturday afternoons, in a great many instances I know of, are given over to the Metropolitan broadcasts instead of to parties or sports. And, by the way, Lee Pattison's dream of local opera with guest artists for the leading roles is not so far off. I only hope that it comes in my day. We have plenty of talent in this country, but there are two great handicaps: one is the need of early training in hard consistent work, and the other is lack of opportunity for experience in operatic work. The local opera companies would remedy the latter and the former, of course, is an individual matter.

"It is a terrific strain on a youngster to make a Metropolitan appearance 'cold,' so to speak. One particular advantage of teaching at Olowan, my Adirondack summer place, is that, for a few months at least, I can get a little concentrated work out of the pupils. The fact that they are all of one mind up there and that there are so few outside distractions helps wonderfully. Then we always manage to collect some interesting musicians who are an inspiration. This summer Robert MacGimsey, composer of Negro spirituals, will be with us; and Lydia Knaigevitch, the Russian pianist."

CONCERNING DE RESZKE

Asked about his lecture-recitals, Mr. Seagle said: "I still enjoy singing, thanks to Jean De Reszke and the solid foundation he gave me. De Reszke always said that a man should be able to sing as long as he lived and kept his health. Incidentally, I was rather amused to see in a program recently that Thomas Thomas was a pupil of De Reszke's as well as mine. You see, Tommie is barely twenty-five and De Reszke died fourteen years ago, and since Tommie came to America when he was only twelve, it would make him a rather young vocal student. In a sense, though, Thomas is a De Reszke pupil, because I still pass on what I got from the *maestro;* haven't ever improved on it, but have just learned through the year to present it more clearly and simply."

As he was leaving Mr. Seagle suddenly asked, "Do you know what impressed me most about Florida last winter?" We didn't. "In Miami, with its races, night clubs, water sports; its colorful gayety and the spirit of surface frivolity that seems so much a part of its atmosphere, I found in the course of a mere social visit at least a half dozen young people whose principal interest in life was the Saturday afternoon Metropolitan broadcast. And no matter where you go or whatever the circumstances, you'll find the same devotion to good music." J. V.

Amparo Iturbi Makes American Bow

Sister of Conductor Well Received in Detroit Piano Recital—Student Concerts Given

DETROIT, MICH.—Amparo Iturbi, pianist, sister of Jose Iturbi, appeared in her first recital before an American audience in Orchestra Hall, on May 24. Miss Iturbi made an excellent impression; she is a highly sensitive and cultured artist, her interpretations were extremely musical and for the most part her technic was adequate, although there were evidences of nervousness. In a program ranging from early Italian followed by the Schumann Papillons, and including modern French and Spanish compositions, Miss Iturbi gave satisfying interpretations. Curiously enough, she plays French music with more abandon than one often hears and her own native Spanish music with less than one could wish. The Debussy Arabesques were given a delightful performance, as was also the Fauré impromptu. Her lovely singing tone in the Plaintes from Granados' Goyescas was exquisite. One of the best things Miss Iturbi did was her third encore, a sonata by Scarlatti.

She was warmly received. Isobel Hurst is to be congratulated on giving Detroit the first opportunity of hearing so distinguished a pianist.

On May 27 at the MacGregor Library, Highland Park, the students of Dr. Mark Gunzburg and Madame Howdren gave a joint recital. The program was comprehensive and enjoyed by a large and appreciative audience. Madame Howdren has recently joined the ranks of Detroit's singing teachers and is a distinguished addition. Dr. Gunzburg's pupils showed careful training and considerable talent, and the same was true of the pupils of Madame Howdren. In addition one admired the choice of songs sung by her students. Excellent accompaniments were furnished for the singers by Eleanor Miles Cavins.

On June 2, Mrs. Boris Genapol presented her students in a piano recital at the MacGregor Library Auditorium. The program was interesting and well played, for an enthusiastic audience. Mrs. Ganapol is to be commended for the showing made by her large class. M. E.

Shan-Kar in Italy

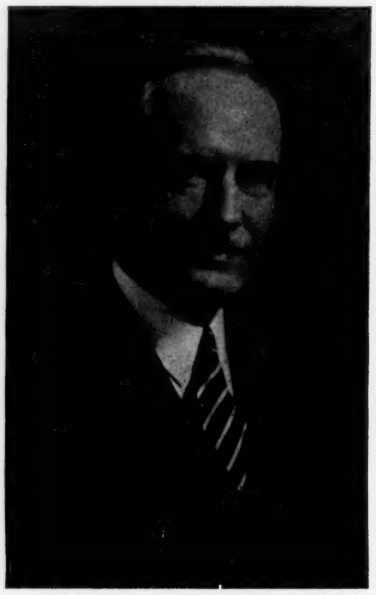
FLORENCE.—A novelty for this city was the appearance at the Pergola Theatre (for two evenings) of the Hindu dancer, Uday Shan-Kar and his company. The perfected technic of these artists, together with the musical accompaniments and interludes, impressed and thrilled the large audience deeply. D. N. L.

Brantwood Hall Stages Pageant

The annual pageant took place on May 24 at Brantwood Hall, boarding and day school for girls, Lawrence Park, Bronxville, N. Y. Eighty students were in the cast, under the direction of Adele M. McLoon. The pageant, entitled The Legend of the Grail, featured Nancy Gabeline as the Old Knight; Anne Riker as the Young Knight; Virginia Twitty, the Queer Woman; Joan Robertson, the Sorcerer and the Wounded Knight. Betty Sircom, Jane Brost and Adrienne Richards were Esquires. The English department of the school worked out the story of the pageant, costumes were designed by Francis Miller, and music was provided by Ethel Elam of the school faculty. Mary T. Maine is the head of Brantwood Hall.

Westminster Choir School Holds Eighth Commencement

PRINCETON, N. J.—The eighth annual commencement exercises of the Westminster Choir School were held in the school chapel at Princeton, on May 28. The address was delivered by the Rev. Dr. Joseph R. Sizoo, pastor of the Collegiate Church of St. Nicholas in New York, and the degrees were conferred by Dr. John Finley Williamson, president of the school.


DR. JOHN FINLEY WILLIAMSON, president of the Westminster Choir School

The degree of Master of Music was conferred upon Arthur C. Gilbert, Theodore A. Hunt and Margaret Maitland. Those receiving the degree of Bachelor of Music were Julia Applegate, Harriet E. Atkinson, Paul J. Baltzer, Gertrude R. Clough, John T. Clough, Kathryn L. Cutler, Isabel L. Ellsworth, Barbara A. Emerson, Robert A. Gates, Frances E. Hall, Helen L. Herr, Herbert Huggman, Wray T. Lindquist, Alex F. Mardick, Walter G. McIver, Helge E. Pearson, Isabel B. Perrine, Frances G. Pond, Walter M. Reneker, Eucticus T. Renn, C. T. Squires, Jr., Lucymae Stewart and Helen V. Totten.

Oberlin Conservatory Gives Choral Works

OBERLIN, O.—Three hundred Oberlin College and Conservatory musicians, the A Capella Choir, and the Conservatory Orchestra, joined together with guest soloists, Bruce Foote and Martha Bailey Walton, to present Wolf-Ferrari's Vita Nuova and Brahms Schicksalslied on May 16 at Finney Memorial Chapel. Prof. Maurice P. Kessler, regular director of the conservatory orchestra, conducted the Wolf-Ferrari work, which is a cantata on Dante's New Life. The Schicksalslied was led by Prof. Olaf C. Christiansen, A Capella Choir director. Bruce Foote, baritone, comes from Illinois with an enviable record of achievement in oratorio work. Martha Bailey Walton, dramatic soprano from Youngstown, last sang in Oberlin in 1934 when she was soloist in the Brahms German Requiem. A. M. B.

Mitropoulos Wins Monte Carlo Plaudits

Greek Batonist Does Versatile Programs —Bruno Walter on the Riviera— Many Soloists Heard

MONTE CARLO.—Symphonic concerts under Dimitri Mitropoulos' direction were signally successful. At one of them Adolf Busch, violinist, played Beethoven's violin concerto.

Mitropolous is also a pianist, and proved his musicianship and virtuosity when he appeared as soloist in Malipiero's concerto, conducting the orchestra at the same time. At this concert, Monte Carlo had the first and well-received hearing of Pierné's Fragonard Ballet.

For the Wagner festival, with the help of a chorus of 180, Mitropoulos and the orchestra presented excerpts from Tannhäuser, Lohengrin, Faust, Parsifal Die Walküre and Götterdämmering.

The soloists appearing with Mitropolous were Francoise Holnay, soprano of the Paris Opéra; Paul Tortellier and Jean Jonquet, cellists; Van Boaxctacle, hornist, in Richard Strauss' concerto for horn and orchestra; and Bernadette Delprat, soprano of the Paris Opéra.

For his final program, Mitropolous, after playing the piano score and directing the orchestra in Louis Aubert's fantaisie for piano and orchestra, gave a moving interpretation of Florent Schmitt's Psaume XLVII, with Bernadette Delprat as soloist. This deeply religious work, tinged with Orientalism, had an impressive reception.

BRUNO WALTER SELLS OUT

Bruno Walter's visit brought that leader to the platform for Brahms' second symphony, Mendelssohn's overture and nocturne from a Midsummer Night's Dream, and Wagner's prelude and Death of Isolde, and the Meistersinger Overture. A sold-out house was in attendance.

SCOTTO'S PROGRAMS

The principal attraction of a recent concert was Ady Jaspard, local pianist, in Schumann's concerto. Miss Jaspard revealed technical and musical equipment of high order. Scotto conducted several numbers resoundingly applauded.

Among other soloists who played under Scotto were Marcel Reynal, concert master of the orchestra; Goreet-Chemin, pianist, in Mozart's D minor concerto; Paul Tortellier, cellist, in Boccherini's concerto; and Jean Dennery, pianist, in Rimsky-Korsakoff's seldom-heard concerto in C sharp minor.

Mention should also be made of the appearance of the Amédeo de Sabata Chorus in works by d'Indy, Chausson, Chabrier and Borodine. SEBASTIAN JASPARD.

New Jersey Chamber Symphony Orchestra in Debut

FLEMINGTON, N. J.—The first of the spring and fall concerts of the newly formed New Jersey Chamber Symphony Orchestra (Max Jacobs, conductor) took place on May 16 at the Flemington High School. The initial list held Quintetto Sinfonico (Giovanni Battista Sammartini), sinfonia in B flat major (Johann Christian Bach) (arranged by Fritz Stein), Beethoven's eighth symphony, Pastorale d'Ete (Honegger), Flight of the Bumble-Bee (Rimsky-Korsakoff) and the Petite Suite of Debussy. Under Mr. Jacobs' leadership, performances of finesse, color and delicate balance were achieved. The occasion was entirely auspicious, giving rich promise for the future of this organization. Officers of the Hunterdon County Symphony Association include Mrs. C. Ryman Herr, president; George Ramsey, vice-president; Mrs. Martin Sheridan, Jr., chairman of donors and patrons; Mrs. Sidney H. Souter, Jr., chairman of the county subscription committee. G. W.

JUILLIARD MUSICAL FOUNDATION

THE JUILLIARD SCHOOL OF MUSIC

JOHN ERSKINE, President

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REQUIREMENTS FOR ENTRANCE TO THE EXAMINATIONS

1. Applicants should be of American or Canadian citizenship, or they must have applied for American citizenship and have secured first papers.
2. Applicants should have graduated from high school, or from an equivalent school.
3. Applicants should be endorsed by their teachers and schools.
4. Applicants should furnish evidence of marked talent.
5. Applicants should be over sixteen years of age and under twenty-five, with the following exceptions:
    (a) Men singers may be between the ages of 16 and 30.
    (b) Applicants in Composition may be between the ages of 16 and 30.
    (c) Applicants in Conducting may be between the ages of 16 and 30.
    (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City during the week beginning September 27, 1937. Applications must reach the school before July 1, 1937.

◆

THE JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue
New York City

Baltimore Women's Orchestra Heard

String Organization Closes Season—Peabody Chorus Premiers D'Antalffy Work — Symphony Management Plans Educational Series for Adults

BALTIMORE, MD.—The Women's String Symphony Orchestra gave the final concert of its first season before a warmly enthusiastic audience at Cadoa Hall on May 17. Stephen Deak, the conductor, has done admirably with his group of female instrumentalists. Their programs have contained many novelties of unusual interest, along with standard works that are heard infrequently. For the closing concert, the orchestra was assisted by Beatrice Swartz Kenigson, who holds a Peabody diploma and also one from the Paris Conservatorie. She played well the piano part of Ernest Bloch's Concerto Grosso. The program opened with a Handel Passacaglia and followed with Volkmann's serenade in F major. Schumann's *adagio* from his third string quartet was followed by Eugene Goossen's Miniature Fantasy.

PEABODY'S CHORUS IN PREMIERE

The Peabody Conservatory Chorus, conducted by Louis Robert, brought its season to a close on May 20. Divertimenti, by Deszo D'Antalffy, received its premiere performance at this concert and the composer, who was present, was forced to come forward and acknowledge the insistent applause for his rather uneven work. Sydney Thomson was also present to hear the first Baltimore performance of his work, Upon Love. This writer was particularly interested in the presentation of Delius' To be Sung of a Summer Night on the Water which was well done. The concert opened with Bach's motet, Jesu, Meine Freude, which was presented recently over a coast-to-coast radio network through WBAL. Other items on the program included The Turtle Dove (Vaughan Williams), Russian Festival (Leo Ornstein) and The Evening Star Approacheth (E. Pothast). The soloists with the chorus were Katherine Logan, contralto; Joseph Florestano, tenor, and Jeffrey Gould, baritone.

CITY MAKES NEW APPROPRIATION FOR ORCHESTRA

Frederick R. Huber, municipal director of music and manager of the Baltimore Symphony Orchestra, has received an additional appropriation for next season for more concerts of the orchestra. Mr. Huber plans an educational series for adults similar to the children's concerts. It is planned to present them every other Sunday evening throughout the winter.

DIPLOMA WINNER GIVES CONSERVATORY RECITAL

Richard Ross is the only student at the Peabody Conservatory to win the coveted diploma this year. He gave his recital at the Peabody on May 14 and convinced his listeners that he is an unusually gifted young organist. His program was an ambitious one and offered much of interest. G. K.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD
TIBBETT
MENUHIN
MARTINI
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113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

UNDER COLLEDGE CONCERT DIRECTION

HAROLD HENRY,

pianist, is now under the management of George Leyden Colledge. (Photo by Apeda.)

ENGAGED FOR STADIUM

LJUBA SENDEROWNA

will sing the role of Herodias to Erica Darbo's Salome in the coming production of the Strauss opera at the Lewisohn Stadium, New York.

"Ho-Yo-To-Ho" Recorded For the Movies

Kirsten Flagstad Tells Experiences in Making First Sound Film Sequence

Kirsten Flagstad, before sailing for London to appear at Covent Garden, talked about her experiences as a film actress. She has completed the Brünnhilde scenes which are to be part of The Big Broadcast of 1938, to be released next fall.

"I sang Ho-yo-to-ho eleven times in one afternoon—and at the end I wasn't a bit tired, just excited," she said. "The most amazing part came after I had sung with the orchestra, which Mr. Pelletier conducted. I was asked to make a record of the voice alone. They gave me a set of ear-phones and played the record we had just made. While listening to the record I sang into the microphone, synchronizing the voice with the record. I wish I could hear a record of the voice alone. It must sound very strange. I was told that later on Mr. Pelletier did the same thing with the orchestra. He put on earphones and while listening to the record of my voice conducted the orchestra to fit the singing. I understand that later the two records—voice and orchestra without each other, will be fitted together into one. They tell me that recordings made in this way are often purer in tone than those in which the voice and orchestra perform together. There is less of a blur of overtones."

Mme. Flagstad also expressed herself as delighted with her costume "the most wonderful Brünnhilde costume I have ever seen, with a train yards and yards long," she said. Both costume and sets were especially designed in Hollywood and shipped to the Paramount studios here together with a special technical crew.

In addition to her appearances at Covent Garden Mme. Flagstad will also give a recital at Albert Hall and go to Carlsbad for a rest. During her current season in this country she appeared on one hundred occasions, including recitals, broadcasts and appearances at the San Francisco and Metropolitan Operas. H. M.

Russians Win Music Prizes

PARIS.—The Ysaye Grand Prize (50,000 francs offered by Queen Elizabeth) was awarded in the recent competition at Brussels to David Oistrak (Russian) his record being 1,620 points of a possible 1,800. Others were classified as follows: M. Odnoposoff (Austrian), 1,564 points; Miss Gillels (Russian), 1,551 points; M. Goldstein (Russian), 1,518 points; Miss Kodsoloupova (Russian), 1,297; M. Fichtengolds (Russian), 1,255; Miss Bobesco (Rumanian), 1,256; M. Makolovitski (Swedish), 1,208 points, M. Virovay (Hungarian), 1,197; M. Reyes (Cuban), 1,010; M. Brengola (Italian), 903; M. Champell (French), 880.

The results of the Chopin Competition held at Warsaw in March are as follows: First prize (5,000 zl.) of President of the Republic and in addition a bronze crown: Jakow Zak (Russian). Second prize (2,500 zl.) Ministry of Cults and Public Instruction: Rosa Tamarkina (Russian). Third prize (2,500 zl.) Ministry of Foreign Affairs: Witold Macuzynski (Polish). Fourth prize (2,000 zl.) President of the City of Warsaw: Lance Dossor (British). Fifth prize (2,000 zl.) offered by Warsaw Philharmonic: Agi Jambor (Hungarian). Sixth prize (1,000 zl.) of Warsaw Musical Society: Edith Axenfeld (German). Seventh prize (1,000 zl.) anonymous: Monique de la Bruchollerie (French).

The prize of 500 zl., offered by the Chopin Institute, for the best performance of one of the sonatas, went to Lance Dossor; the silver copy of Chopin's death mask, offered for the best performance of the mazurkas, went to Jakow Zak. I. S.

Annual Bach Festival for New York Town Hall

A Bach Festival is to be held annually at Town Hall, New York, in the fall of 1938, sponsored by the Town Hall Music Committee. This committee will henceforth broaden the scope of its activities, until now limited to the Town Hall Endowment Series of concerts.

Recent additions to the Town Hall Music Committee, include: Mme. Olga Samaroff-Stokowski, Mrs. Theodore Steinway and Mrs. Arthur Reis. Other members are: Walter W. Naumburg, chairman; Harry W. Chase, Mrs. Hermes Fontaine, Mrs. Leonard Hill, Mrs. Harold V. Milligan, Mrs. F. A. Muschenheim, Mrs. Frederick Steinway and William Ziegler, Jr. George V. Denny, Jr., has been newly appointed executive director of Town Hall. Kenneth Klein, booking manager of Town Hall, has been appointed to manager of the auditorium.

Adelaide Ahrling's Engagements Include Concerts and Broadcasts

Adelaide Ahrling, soprano, with her sister Marie Ahrling at the piano, has appeared in recitals: April 24, Protestant Churches Tabernacle Program in Philadelphia, broadcast over WTEL; May 13, St. James Catholic High School, Red Bank, N. J. (Girl Scout Benefit); 15, Langhorne, Pa.; 18, State House Museum, Trenton, N. J.; 21, Record Variety Broadcast, Red Bank.

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LONDON PHILHARMONIC, Beecham conducting
BERLIN PHILHARMONIC, Abendroth conducting
LONDON SYMPHONY, Coates conducting
OSLO PHILHARMONIC

as well as in recital throughout England and the continent

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"Musically satisfying in a high degree. A remarkable achievement."—London Times, February 15, 1937.
"A female Heifetz. Queen's Hall was packed to the doors."—London News Chronicle, May 13, 1936.

HOLLAND

"Little Bustabo, violin genius by the grace of God. Mengelberg and his musicians did their utmost to honor her. This is a perfect musical wonder."—Vaderland, The Hague, December 8, 1935.

GERMANY

"She has the equipment for an artist of great virtuosity—a rich, full, tone, polished technique, singing, effortless bowing. Her phrasing reveals a natural musicianship and sure sense of rhythm."—Berlin Allgemeine Zeitung, January 12, 1937.

BUDAPEST

"Her tone is rich and distinguished. The voice of her violin colorful and pure."—Uj Memzedek, January 12, 1935.

SCANDINAVIA

"One of the rarest talents one may meet in the world of music—a genius."—Oslo Morganposten, October 12, 1935.

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Three Noted Conductors Enliven Stockholm

Toscanini, Reiner and Ansermet Jubilantly Welcomed—Two New Works by Swedish Composers Have Premier Performances

STOCKHOLM.—The Concert Society received a telegram from Toscanini saying he would like to give some concerts here. Two were immediately announced, but only one was given, due to lack of time.

The Italian conductor led Shostakovitch's first symphony, Brahms' first, and (of course) a Rossini Overture, with Busoni's Rondo Arlechinesco as a modern tid-bit. The audience, with the entire royal family present, rose to hail the celebrated conductor as soon as he appeared on the platform. Toscanini will return here in April, 1938.

REINER REGISTERS

Fritz Reiner paraded a series of five concerts (Concert Society) including two magnificent readings of Beethoven's ninth. Both performances were dramatically eloquent. The soloists: Ruth Althen (soprano) Iwa Aulin Voghera (alto) Set Svanholm (tenor) and Joel Berglund (baritone). The chorus of the Society, stimulated by Reiner's art, gave of its best.

He also introduced several Bach transcriptions for orchestra. Leonardi's version of toccata and fugue in D minor, semed more sonorous and orchestral than that by Stokowski; while Respighi's transcription of prelude and fugue in D major, from the Well-Tempered Clavichord, called forth all the resources of the modern orchestra—yet the transcriber seems to have overlooked the soul of the music. Reiner presented some Wagner excerpts, and, with Henri Temianka as soloist, Mozart's A major concerto for violin, and finally Brahms' second symphony.

ANSERMET'S SERIES

Ernest Ansermet, popular Swiss conductor, returned to Stockholm for eight concerts. In memory of the Liszt Jubilee, he gave the Faust Symphony, most brilliantly. Annie Fischer, piano soloist, revealed skill in the Totentanz. At another seance, Miss Fischer gave a delicate performance of Mozart's A major concerto.

Another orchestra soloist was Josef Lhevinne, who in Chopin's F minor concerto, displayed authentic style and beautiful shading of tone.

Ansermet also proffered an important Swedish novelty, enthusiastically accepted: Gösta Nystroem's Sinfonia Espressiva. Though the work is too long and the orchestration in some places too heavy, the opus has melodic wealth and rhythmic drive.

At the following concert, the conductor gave us another Swedish novelty: Lars Erik Larson's Divertimento, for small orchestra, a delightful piece of real freshness.

BENGT PLEIJEL.

BOOKED FOR COAST CARMEN

BEATRIX MAYO,

mezzo-contralto of Hollywood, has been engaged to sing Mercedes in Carmen on July 15 at the Hollywood Bowl. Miss Mayo appeared as soloist in Verdi's Requiem on May 2 at Redlands under W. B. Olds, director.

Funeral of William J. Henderson

The semi-private funeral services for the late William J. Henderson, music critic of The Sun, took place June 8, at Cypress Hills, L. I., where he was buried. Musicians present were Josef Hofmann, Alexander Siloti and Percy Rector Stephens, friends of the deceased. His colleagues paying last respects included Robert Simon (of The New Yorker), A. Walter Kramer and Oscar Thompson (former and present editors of Musical America), Olin Downes (Times), Irving Koldin (Sun), Henriette Weber (Evening Journal), Pitts Sanborn (World-(Telegram), Leonard Liebling (editor of the Musical Courier), Marcia Davenport (The Stage). Also present were Richard Copley and John Majeski. Among the floral pieces was one inscribed "To William J. Henderson, from his colleagues, who loved him dearly."

David Mannes Music School Has Graduation

At the close of its twenty-first season, The David Mannes Music School awarded teachers' certificates in piano to Mrs. Peter Blanc of New York; Katherine Shirley Lowenhaupt of Montclair, N. J., and Nathaniel Burt of Southern Pines, N. C. Henry Hutchinson of San Juan, Puerto Rico, who has been studying at the school on a scholarship awarded by the Puerto Rican government, for study under Paul Stassévitch, received a diploma in violin. Diplomas in piano were awarded to Jack William Chaikin of Brooklyn, a pupil of Warren Case, and Margaret Catherine Alexander of Quincy, Ill., a student of Frank Sheridan.

RETURNING TO NEW YORK PLATFORM

ERNESTO BERÚMEN,

Mexican pianist, who has not been heard in New York for several years, appears at Town Hall on February 18, 1938, *under the management of Haensel and Jones. Mr. Berúmen will be active this summer preparing programs for next year, and teaching a class at the La Forge-Berúmen Studios. Several of his artist pupils are giving weekly recitals during June, July and August. (Photo by Toppo.)*

Mozart Festival Held in Glendale

GLENDALE, CALIF.—A Mozart Music Festival, presented under the auspices of the Glendale Community Symphony Orchestra Association, attracted a capacity audience to the Glendale High School Auditorium on May 17. Under the competent baton of Dr. William Ulrich the orchestral offerings included the overture to the Magic Flute, the Don Giovanni Minuetto, both interpreted with fine restraint, and the G minor symphony which had careful attention to tradition.

Dr. Ulrich had the assistance of Frances Mullen, pianist, who played in a brilliant manner though oft-times with questionable rhythm, the B flat major piano concerto. Wilda Bernard, Glendale soprano who substituted at the last moment for the announced soloist, sang most charmingly two arias from The Marriage of Figaro, receiving an ovation. J. H.

Elisabeth Rethberg to Sing at Vienna Opera

Elisabeth Rethberg, soprano of the Metropolitan Opera, sailed on the SS. Paris, May 28. After short visits to Paris, the Riviera, and her home in Switzerland, Mme. Rethberg goes to Vienna to sing with the Vienna State Opera, and then to Salzburg to participate in several of the festival productions. Mme. Rethberg returns to this country in the fall for concert and opera engagements.

Agnes de Mille Appearing in England

The American dancer Agnes de Mille has recently completed a series of five recitals at the Mercury Theatre in London. From June 14 to 20 she is in Oxford with Antony Tudor and Hugh Laing and a small company of supporting dancers. They give performances in the provinces and at Regent's Park, London. Miss de Mille returns to America early in December for a three-months' tour, including a New York performance.

Buffalo Radio Station Opens New Studio

Helen Olheim Soloist with WPA Orchestra under Franco Autori—Leonora Corona Gives Recital

BUFFALO, N. Y.—Radio Station WEBR chose Helen Olheim as soloist, with the WPA Orchestra, conducted by Franco Autori, for a concert in Elmwood Music Hall, in celebration of its new studio and equipment. Miss Olheim's beauty of voice and excellence of musicianship were accorded an ovation in her home city. The orchestra shared in the honors, special commendation being given Mr. Autori for his arrangement of three Negro spirituals.

At two concerts of the Buffalo Orchestra, the programs were enhanced by the splendid performance of the soloists Edith Di Bartolo, pianist, and Arnold Jan Cornelissen. Mrs. Di Bartolo, played the MacDowell second concerto in D minor, (opus 23) in brilliant manner. Mr. Cornelissen, cellist of the orchestra, played a Debussy rhapsody for saxophone (first performance in Buffalo) and was acclaimed loudly.

Leonora Corona, soprano of the Metropolitan Opera, made her first local appearance under the sponsorship of the Lafayette Ave. Presbyterian Church. (Mrs. William Neill, general chairman). To a taxing program, Miss Corona brought cultured musianship and admirable interpretation. Eva Rautenberg supplied excellent accompaniments.

The second yearly presentation of The Opera Grab Bag given by vocal pupils of Marie Mohr, was a highly successful event, reflecting credit upon all concerned.

Eric Beu, musical director of the Buffalo Historical Marionettes, a visual educational project of the WPA, closed a successful season, doing research work and arranging the music for puppet plays. Mr Beu is to rejoin the Buffalo Symphony Orchestra.

L. H. M.

Alice Tully Returns to Europe

After a month in New York, Alice Tully, American soprano, sailed again on the SS. Normandie on June 2, for Paris, where she will pass most of the summer, interrupted by a trip to the Salzburg Festival. Upon her return to America in the fall, Miss Tully gives another New York recital in Town Hall on November 28.

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Albert Petersen photo

ALEXANDER HILSBERG

Press comments on Mr. Hilsberg's Robin Hood Dell Concerts 1936

Philadelphia Record, Aug. 22, 1936

". . . Hilsberg demonstrated impressive gifts with the baton. His platform presence is graceful and authoritative, his beat incisive and his communicative powers with the stick of considerable breadth and depth."

Daily News, Philadelphia, Aug. 22, 1936

". . . Hilsberg, who occupies the concertmaster's desk at the regular winter concerts, a ranking musician,—opened the concert with a sparkling interpretation of the overture to the Marriage of Figaro and the Fifth Beethoven Symphony. It was truly an excellent rendition of one of the world's greatest music works."

Evening Public Ledger, Aug. 22, 1936

". . . Alexander Hilsberg, concertmaster of the Philadelphia Orchestra, made his debut as conductor of the organization at the Dell. . . . Mr. Hilsberg showed himself to have a decided talent for conducting. He revealed a complete knowledge of the scores. . . . There were many points of individuality."

The Evening Bulletin, Philadelphia, Aug. 22, 1936

". . . This concert introduced a new conductor in Alexander Hilsberg, concertmaster of the Philadelphia Orchestra. Mr. Hilsberg directed the 'Marriage de Figaro' Overture and the Beethoven Fifth Symphony and made an excellent appearance."

Philadelphia Inquirer, Aug. 22, 1936 (Morning edition)

". . . Mr. Hilsberg, who conducted the program without score, read the Beethoven Symphony along broad lines. . . . Both conductor and orchestra received prolonged applause." S. L. S.

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Choral Offerings for Cologne Hearers

German Works Featured—Boys' Choir Goes to South America—Parsifal at the Opera

COLOGNE.—An outstanding spring event was Bach's Saint Matthew Passion, given with traditional dignity by the Cologne Konzertgesellschaft under Eugen Papst. The interpretation was especially fine, the town orchestra and the following soloists taking part: Elizabeth Feuge, Nina Nüesch, Georg Hann, Julius Patzak, Siegfried Tappolet, Hans Bachem (organ) and C. H. Pillney (cembalo).

For an evening of cantatas by Buxtehude, J. F. Christopher Bach, and Schütz, the Bachverein under M. Schneider's direction, is to be warmly thanked. In addition to the Chamber Orchestra and Chorus, the soloists were E. J. Schmidt, Anni Bernardi, Werner Dane, D. A. Poell, P. Nitsche, and violinist D. Windhäner.

The Brahms Choral Society of Cologne gave that composer's German Requiem before a deeply moved audience. The chief individual performers were conductor Wilhelm Bredack, Adelheid Holz (soprano), Tonikuss (baritone) and Hermann Werner (organist).

Before leaving for a South American tour, the Regensburg Cathedral Chorus (boys and men), led by Dr. Schrenns, gave us a concert. The capacity audience was delighted by the vocal beauty and ensemble the organization displayed in works ranging from Palestrina to Reger.

ORCHESTRAL FARE OF NOTE

In addition to a splendid performance of Beethoven's fifth, Papst presented several novelties at a recent symphonic concert. The highly original violin concerto by Paul Graener, with its lyrical and brilliant contrasts, was effectively read by Wilhelm Stross. A Partita by Johann Nepomuk David also had a brilliant presentation.

The Cologne Chamber Orchestra, directed by Eugen Papst, shone in a program of Mozart. Maria Cebotari, soprano, won response in two arias.

CHAMBER MUSIC

Rarely heard quartets by Haydn and Schubert were programmed by the Cologne String Quartet. A large audience attended, ovationing the players at the end of the seance. The Prisca Quartet, assisted by Susi Mayweg, pianist, offered a successful Beethoven recital. Hugo Steurer, pianist, displayed his talents in a program of Schumann, Beethoven, and Reger, joining Hanna Endendyk, violinist, in a successful sonata program the following week.

Jacqueline Roussel, youthful cellist from Paris, proved her artistic merits in a joint recital with Jeanne Berhard, pianist, the latter presenting some of her own compositions.

ON WITH THE DANCE

Numerous dance recitals claimed attention: Mary Wigman and Palucca in delightful performances; the Opera Ballet, under Fuge Herting's direction in a list of unusual worth; the Gunther Ballets from Dresden, in showings of considerable originality.

Following a visit to Luxembourg, the Cologne Opera gave us performances of Parsifal.

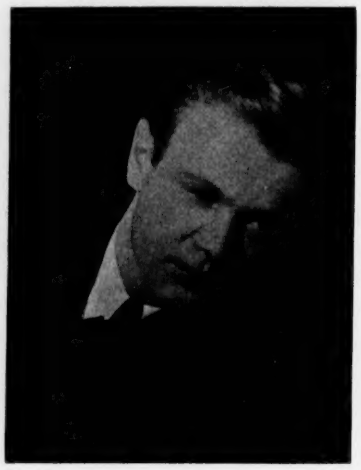
Several men's choral companies have appeared at the Opera, all disclosing fine training in works by German composers.

ADOLF SPIES.

Sinsheimer Quartet Plays New York Concert

The Sinsheimer Quartet (Bernard Sinsheimer, Leonard Atkins, Drago Jovanovich, Bedrich Vaska) gave a Soiree Musicale at the Broadmoor, New York on May 26. The program included works by Mozart, Haydn, Turina and Grainger, and the Schumann quintet for piano, two violins, viola and cello. Emil Friedberger was the pianist for the Schumann number. Mr. Sinsheimer will be in Paris this summer, returning to America in the fall. He reports that already six concerts have been booked for the Sinsheimer Quartet for next season.

TO GIVE TOWN HALL RECITAL



GERALD TRACY'S

annual New York recital at Town Hall is scheduled for November 20. He gave a piano recital at Millbrook, N. Y., on June 5.

White Plains Baptist Junior Choir Wins Music Festival Cup

At the recent finals of the junior choir contest festival sponsored by the Music Education League in New York, the only silver cup awarded went to the junior choir of the First Baptist Church in White Plains, of which Elizabeth B. Cross is organist and choir director. The finals were held at Union Theological Seminary, with Herbert S. Sammond, Ralph A. Harris and Walter Bogert as the judges. The choir won a rating of 93⅔ per cent, and has been invited to sing at the presentation of awards at Carnegie Hall on June 17. Lily Pons will make the presentation.

Mildred Dilling's Pupils in Recital

A harp recital by pupils of Mildred Dilling was given on May 21 at the New York home of Mr. and Mrs. Joseph B. Thomas. Those appearing were Mary Elizabeth Davies, Constance Lesher Blood, Geraldine Ruegg, Marion Perley, Leone Paulsen, Betty Jane Gahagan, Ruth Latta Davey, Betty Gordon, Susan Stever (pupil of Ruth Latta Davey), Marjorie Leigh, Elizabeth Ann Cooper, Lois Engstrom, Patricia Paulson (pupil of Edgar Williams), Diana Thomas (pupil of Mme. Pousset-Gillot) and Jane Adams. They played solo, duo and ensemble numbers by K. P. E. Bach, Renié, Charpentier, Hasselmans, Zabel, Handel, Tournier, Poenitz, Schuecker, Weber, Field, Massenet, Gluck, McLachlen and from folk sources.

Eisenberg Judges Casals Prize

Maurice Eisenberg, cellist, was invited to judge at the Royal Conservatory of Liège on April 29, to award the Casals Prize, founded four years ago by the Spanish master, for the finest Belgian cellist. Eisenberg has also been invited by the Austrian Government to be a member of the International Jury in Vienna during June, at the International Cello Contest. On May 3, Eisenberg gave a Paris recital in the Salle Gaveau under the auspices of the Philharmonic Society. This is Eisenberg's third consecutive recital for this society.

Orchestral Plans For Richmond

National Symphony to Present Eight Concerts under Kindler—Virginia Players Complete Series

RICHMOND, VA.—Dr. Hans Kindler met with a group of Richmond citizens at the Hotel Jefferson on May 18 and arrangements were then made for eight concerts next season by the National Symphony Orchestra, one of these to give Beethoven's ninth symphony, with chorus.

The Ars Musica, conducted by Mabel Maxson Stradling, appeared in concert at the Woman's Club on May 18. The group comprised fifty vocalists, with Lois Phelps, of New York, as assisting pianist. Helen Nolde and Louise Angel were vocal soloists.

The Virginia Symphony Orchestra, under Richard Horner Bales, closed its series of concerts at the Jefferson School on May 16. Brahms' second symphony, Liszt's Hungarian Rhapsody, played by Grace Wendt, pianist, and works by Mozart and Rimsky-Korsakoff were features of the program, which drew a large audience.

At the annual meeting of the Musicians' Club of Richmond, on May 26, Mrs. Maurice L. Tyler was again elected president; Dorothy Pettus, vice-president; Mrs. J. M. Hughes, secretary. Membership was reported at more than 1,000, with a waiting list of 100. Fifteen major concerts and sixty-two miscellaneous recitals have been presented.

Wilson Angel, Richmond baritone, sang a recital on May 10 at the Jefferson Hotel with George Harris as accompanist. Mr. Angel sang brilliantly and was acclaimed and repeatedly encored.

J. G. H.

Fortune Gallo to Present Operettas at Jones Beach, N. Y.

Fortune Gallo's season of Shubert productions of standard operettas at Jones Beach Stadium, Long Island State Park, N. Y., starting June 26 will feature an entirely different repertoire from that of last summer. The list includes: Roberta by Jerome Kern, Nina Rosa (Sigmund Romberg), The Gay Divorcee (Cole Porter), A Wonderful Night (Johann Strauss), The Firefly (Rudolph Friml), Rio Rita (Harry Tierney), The Street Singer (Leo Fall), The Red Robe (Jean Gilbert), The Count of Luxenborg (Franz Lehar), The Love Song (Emerich Kalmen), The Love Waltz (Oscar Strauss), The Lady in Ermine (Jean Gilbert), Music Hath Charms (Friml), Maytime (Romberg), The Dream Girl (Victor Herbert) and White Lilacs (Karl Hajos).

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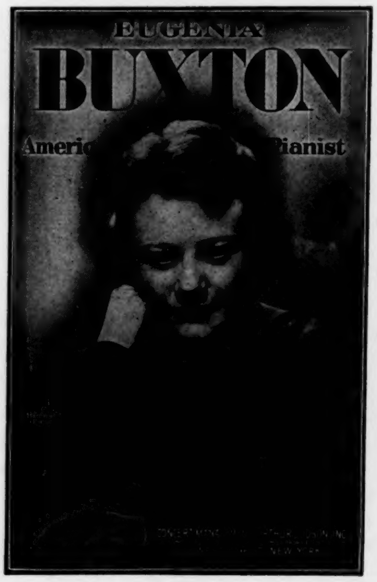


San Diego Singers In Musicale

Morning Choral Club Gives Annual Spring Concert

SAN DIEGO, CALIF.—The Morning Choral Club of San Diego, an organization of eighty-four women under the direction of Louis Bangert, held its spring musicale at the Savoy Theatre on May 27, with Garry White, violist, as guest artist, and Charles Shatto at the piano. Mr. White, a graduate of the San Diego High School Orchestra, studied at the Curtis Institute under Louis Bailly, and is now with the St. Louis Symphony Orchestra. His playing is noticeable for beauty of tone and fine musicianship. The chorus, with Mrs. Bangert at the piano, sang three groups of songs, one of which was devoted to the work of four Southern California composers; Mary Green Payson, Constance Herreshoff, Frank H. Colby and Charles Wakefield Cadman. A wide scope of material was shown in the various numbers and the chorus handled them with skill and appreciation. Particularly beautiful was the *a cappella* work in Soft Music (Ricketts). Mr. Bangert has brought his group in his fourteen years of its direction, from a small amateur ensemble to an organization which ranks with the best women's choruses of the Pacific Coast. H. B.

Gorodnitzki Tour Arranged in U. S. and Canada

After opening his 1937-38 season with an appearance at the Worcester Festival, Sascha Gorodnitzki will participate in a series of five chamber music concerts near New York, a recital at Dobbs Ferry, N. Y., and his recital in Carnegie Hall, New York. During January the pianist has several appearances in Canada, in Montreal, Toronto and other cities. Another engagement is with the Denver Symphony Orchestra. This is Mr. Gorodnitzki's second season under the management of Annie Friedberg.

Ezio Pinza Sails

Ezio Pinza, basso of the Metropolitan Opera, sailed on May 28 on the SS. Paris. He went first to Rome, his natal city, before proceeding to the Vienna State Opera for several performances. The end of July finds him in Salzburg, rehearsing Don Giovanni and The Marriage of Figaro, in both of which he sings the title role for the Mozart Festival. This marks Mr. Pinza's return to the Salzburg Festival after a year's absence, and the third year of his participation. Last summer he made a ten-week concert tour of Australia.

CBS to Broadcast Stadium Concerts

The Columbia Broadcasting System has announced that it has secured exclusive broadcasting rights to the Lewisohn Stadium Concerts in New York City for the summer of 1937. These concerts, which run for eight weeks during June, July and August, are in their twentieth season and are given by the Philharmonic-Symphony Society of New York.

Opera and ballet as well as symphonic programs are scheduled.

Grand Opera Artists' Association Elects Officers

At the annual meeting of the Grand Opera Artists' Association held on May 25 at Steinway Hall, New York, officers were elected for 1937-38: President, Giuseppe Interrante; vice-presidents, Nino Ruisi, Delfina Calzolari, Larvinia Darve, Lee Sherman, Lloyd Harris; secretary, Armand Marbiny; secretary of advancement, Stella Marcketti; treasurer, Silvio Paglia; trustees, Erna Miru, Rose Buska, Costante Servino; sergeant-at-arms, Paul Farber; on the council, Mario Valle, Francesco Curci, Aroldo Lindi, Irene Elliott, Sonia Winfield, Dorothy Pilzer, Iride Pilla.

Philadelphians In Montreal

Iturbi Leads Players in Triumphant Canadian Appearance

MONTREAL, CAN.—The Philadelphia Orchestra under the baton of José Iturbi appeared at the Forum on May 18 under the auspices of L. H. Bourdon and scored a decisive hit. The largest audience assembled this season gave José Iturbi and the musicians an ovation at the end of almost every item presented. The climax of the program was achieved in Richard Strauss's Don Juan and The Ride of the Valkyries from The Ring which were given magnificent performances.

A large number of persons gathered at St. Alphonse Hall on June 3 to hear Celine Marier's artists pupils in their annual musicale. The program mostly devoted to Gounod's Faust was received with much enthusiasm in which the chorus and soloists as well as the local teacher shared. Conducted by Albert Roberval the work went smoothly and the voices blended well. The solo parts were acceptably interpreted, but Louis Bourdon (Mephistopheles) attracted interest, delighting the audience with his rich voice. The other soloists were: Dolores Drolet, Marie Blanchard, Cecile Van Dette, Margot Lambert, Jacques Labrecque, J. Lecavalier, P. Lamoureux and Paul Cholette.

J. H. G.

Noted Pianists Holding Denver Master Classes

DENVER, COLO.—This city is certainly in the limelight this summer as far as opportunities for piano students are concerned, for no less than four eminent pianists are holding classes. The first of these was given by Dalies Frantz at the Blanche Dingley-Mathews School of Music from May 3 to 15. Josef and Rosina Lhevinne will hold forth at the Lamont School of Music from June 29 to July 31, while E. Robert Schmitz has his annual summer class at the Denver College of Music from July 12 to August 23.

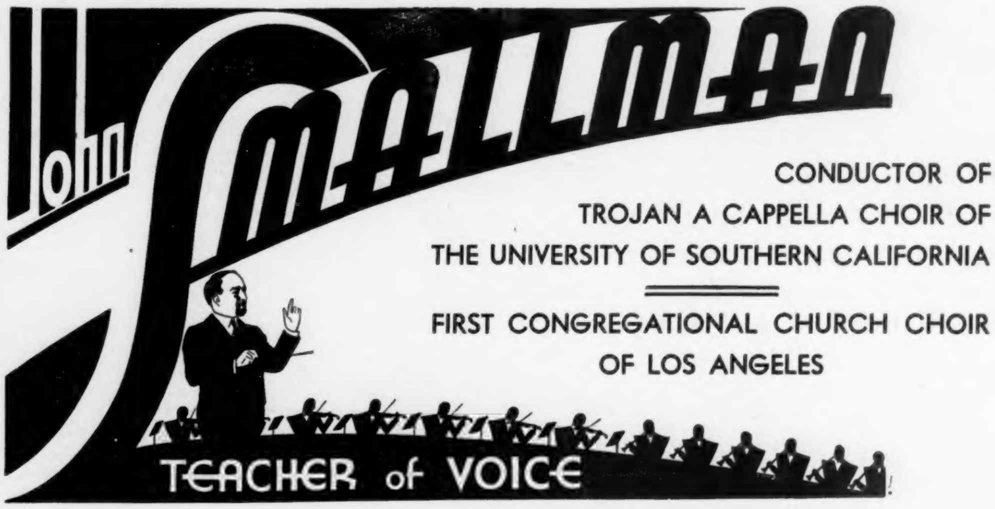
Calvary Baptist Church Choir under the skilled direction of Helen Olin Roberts gave two meritorious performances of The Mikado at West Denver High School on April 29 to 30. G. S.

May Beegle Resigns from Pittsburgh Art Society

May Beegle, Pittsburgh, Pa., impresario, has resigned as manager of the Art Society of that city, the position she has held for eight years. Miss Beegle's own series at Syria Mosque, Pittsburgh, will be augmented next season, its fifteenth year, and will present Rosa Ponselle, Fritz Kreisler, the Jooss European Ballet, Vienna Choir Boys, Salzburg Opera Guild, Lily Pons, and Yehudi Menuhin. Miss Beegle also manages the Pittsburgh Orchestra Association, which sponsors concerts of the Chicago, the Boston Symphony, and the Philadelphia orchestras. Mrs. William Thaw, Jr., is president of this organization, which starts its twenty-second year next fall.

Leo Litwin Active as Accompanist

Leo Litwin, pianist, accompanied Gorgio Ciompi, nineteen-year-old Paris Conservatory prize winner of last year at the House of the Pines School in Norton, Mass., on April 28; at the Chilton Club, Boston on April 15; Providence on April 30 and at a private musicale in Boston on May 5. He also appeared as soloist on May 13 as one of the pianists in the Animals' Carnival of Saint-Saëns at the Boston Symphony Pops Concert. He is serving as assisting pianist and celesta player during the Boston Symphony Pops season.



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Indianapolis Holds Piano Fete

150 Instruments Played at One Time in Striking Program—Choral Concerts a Feature of Spring

INDIANAPOLIS, IND.—The second annual grand piano festival was presented recently at the Butler University Field House. Twenty-five selected teachers from all parts of the state and 1500 pupils were divided into six groups, each of these playing 150 pianos at one time. The artist group of teachers presented an ensemble number and assisted with a three-part arrangement of group numbers, embellishing and enlarging the efforts of the student players. More than seven months of preparation were necessary to bring this spectacle to an audience which gave much applause during the two performances.

The Indianapolis Maennerchor under the direction of Karl Reckzeh offered its final program at the Athenaeum last month after one of the most successful seasons of recent years. Works by Primmers, Schmolzer, Reckzeh, Mair, Kollner and Foote comprised the program. The chorus sang with directness and displayed in its accuracy and skill the native musicianship of the German people and the good results of their director's training. Exceptionally delicate tonal effects and deftly shaped phrasings were revealed to an appreciative audience.

Mu Phi Epsilon and Sigma Alpha Iota have both contributed to the cultural life of this city during the past season by a number of concerts, musicales, and study clubs. A study of American music, with piano, violin, and vocal numbers by native composers, has added to the success of the season.

The Studebaker Male Chorus, an organization composed of employees of the Studebaker Corporation in South Bend, appeared in two concerts of sacred and secular works at local churches on May 23. The chorus has won a number of first and second places in contests held in Chicago and vicinity. It responded effectively to the energetic beat of the conductor. This is a highly trained group which sings with beauty of tone, delicate shading, and considerable religious reverence.

H. C. G.

St. Cecilia Club of Oklahoma City Presents Artists

OKLAHOMA CITY, OKLA.—The St. Cecilia Music Club presented Mrs. Mont F. Highley, soprano, assisted by Eleanor Wood Holyfield, accompanist, and Louise McCall McCampbell, pianist, in a recent concert at the First Methodist Episcopal Church. Mrs. Highley revealed a clear and deftly controlled voice in items by Mozart, Brahms, Schumann, Rachmaninoff, Sinding, Grieg, Cadman, La Forge and a Russian folksong. The keyboard talents of the other artists were well set forth in a piano duet. Mrs. Highley also was heard in an interesting talk on Opera in Europe.

V. B.

Spring Arts Festival at North Texas Agricultural College

ARLINGTON, TEX.—The North Texas Agricultural College presented a Spring Festival of Fine Arts from May 1 to 29. The schedule included a general fine arts recital and exhibition of projects by students of art; a joint recital by Andrea Groves, violinist, Martha Jane Mahurin, pianist, and Bert Charles Williams, baritone; a piano-voice recital featuring Ina Mae Posey, soprano, Martha Jane Mahurin, pianist, and John Graham, tenor; a piano-voice recital by John Hayes, baritone, and Helen Louise Compton, pianist, and performances of the Barry Conners comedy The Patsy and the Gilbert and Sullivan comic opera The Mikado. Clyde J. Garrett is chairman of the division of fine arts of the college.

K. T.

Carl M. Roeder Honored

In recognition of his fifty years of piano teaching here, colleagues, pupils and friends of Carl M. Roeder honored him on May 25 at the Beethoven Association, New York, with an attendance of 115. Robert Riotte acted as toastmaster, and the list of speakers also included Kate S. Chittenden and Albert von Doenhoff. Mrs. Sydney Licht, chairman of the committee in charge, represented Mr. Roeder's friends and pupils in presenting to him a testimonial book containing the signatures of the guests. Mr. Roeder has been a member of the faculty of the Institute of Musical Art of the Juilliard School of Music for many years and is also head of the music department of the Barrington School at Great Barrington, Mass.

June Burgess Sponsors Lois Aplin in Recital

June Burgess presented her artist-pupil Margaret Lois Aplin in song recital on June 6 at the Dauphin Hotel, New York. Miss Aplin has a soprano voice of fresh quality, fluent and of good range. She sang in three languages, English, French and Italian, taking the first half of her program from the classics—Haydn, Bach, Lotti, G. B. Fasolo and Mozart. She also sang the Vissi d'Arte from Tosca, displaying power and feeling. Miss Burgess furnished musicianly accompaniments. The audience was of good size and applauded warmly.

G. W.

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AIDS IN BENEFIT CONCERT

THELMA SPEAR,
soprano, on May 26 at Town Hall, New York, in a benefit for Ezra, Union of Women in Behalf of Polish Jewry, sang works by Schumann, Mendelssohn, Verdi, Mana-Zucca, Algazi and Daniel Wolf, the last mentioned her accompanist. (Photo © by Bachrach.)

Marcella Geon Ensemble in Program

A gala concert was held by the Marcella Geon Ensemble at the Hotel Des Artistes, New York, on Friday, May 21. The program opened with Dorothy Meeker and Eva Lewis Smith playing two piano arrangements of Morning and Anitra's Dance (Grieg) and Bach's two part invention. There followed: vocal selections by Victor Bello listing songs by Munroe and Tosti; the Cry of the Rhine Maidens (Rhinegold) sung by Frieda Volkert, Gladys Thompson and Mabel Thompson; Parker Hamlin's presentation of items by Hutchinson, Schubert and Head; Luigi le Bassi's interpretation of vocal works by Tosti, Rogers and Wagner; and a male quartet with Parker Hamlin, Victor Bello, Matthew McManus and Louis Johansen harmonizing in Schubert's Serenade and Kountz's Cossack Love Song. Marguerite Sunderman and Marie Marke Budke, pianists, were heard as soloists, the former in a reading of Sibelius' Romance and a Chopin prelude, the latter executing two Beethoven movements. There was ample proof of careful preparation and conscientious rehearsing among both vocalists and instrumentalists. The audience was well pleased, responding with heavy applause and demanding frequent encores.

As an added feature, Miss Geon offered Opera At Midnight which brought to the listeners Frieda Volkert and Mary Louise Quevli in a duet from Aida; Louis Johansen and Luigi le Bassi in Rolling Down to Rio; and William Sunderman's own inimitable version of Shortnin' Bread (Wolfe).

J. S.

Affiliated Music Corporation Has New General Manager

The Affiliated Music Corporation (New York) has appointed W. Lakond as general manager, a post formerly occupied by Frederick C. Adler.

Mr. Lakond has been connected with the corporation since its organization, being the manager of its sales and rental division. In a recent European trip he made arrangements for the importation of operatic and orchestra works from the Soviet, most of which have never been performed in the United States.

Cara Verson's Recent Activities

Cara Verson gave her causerie, Vistas in Spain, at the Minneapolis Institute of Fine Arts, recently. The same day she was interviewed in a radio broadcast on WCCO in Florence Lehman's Celebrity Series. Mme. Verson was heard in a short program at the Minneapolis College of Music. At present she is preparing programs of major works by modern composers to be given premiere performances in Chicago, New York, Boston and other cities next season.

New York Town Hall Statistics

The annual report of the management of Town Hall, New York, reveals an increased schedule for 1936-37. Of a total of 536 events, an increase of forty, 303 were musical. Piano recitals led other attractions, totaling eighty-three, compared with sixty-eight vocal artist and thirty violin recitals. Approximately 500,000 individuals attended Town Hall from May 1, 1936 to April 30, 1937. Sixty-one more recitals were booked by April 30, 1937 next season than by that date last year.

ON PAN-AMERICAN PROGRAM

MARIA SILVEIRA
was guest artist on the first program of the series "The Other Americas" (WJZ) on June 8, singing Portuguese and Spanish songs. Los Rancheros, Mexican singing ensemble, also appeared, and the orchestra was conducted by Joseph Littau.

Clara Ceo Active as Pianist

Clara Ceo, pianist, following her second recital of the season at the Cleveland Institute of Music, Cleveland, O., was hostess to thirty faculty members of the institute at the Statler Hotel on May 17. Miss Ceo made her debut at Town Hall, New York, in March, and is to receive her Master of Music degree from the Cleveland Institute in June. She is director of the Institute of Music and Fine Arts of Elm Grove, Wheeling, W. Va., which announces a six-weeks' summer school from June 27 to August 7. There will be special courses in piano, harp, violin, orchestral instruments, outdoor painting and dramatics.

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CONCERT AND FESTIVAL SOLOIST

GRACE LA MAR
included among her recent engagements an appearance at the Bach Festival, Bethlehem, Pa., on May 28; Washington, D.C., May 30; Bernard Hamblen Soiree, New York, June 2; Lake Mohonk, N. Y., June 4. In July the contralto makes her usual summer appearances in opera at the Steel Pier, Atlantic City, N. J.

Institute of Musical Art Presents Preparatory Students

That the preparatory department of the Institute of Musical Art is doing an excellent job in the shaping of the musical futures of the youngsters under its care was entirely evident at the annual spring concert given at the Juilliard Concert Hall on May 22. The children range from five years to fourteen, most of them showing an eager interest in their music and a decided aptitude for it.

The program offered examples of choral songs under the direction of Belle Julie Soudant, who draws from the children smooth concerted tones. Piano selections of Debussy were played with amazing insight as to texture by Jeanne Rosenblum and Lily Miki, and Helen Miki was at the violin for tempo di minuetto by Pugnani-Kreisler. Nelly Reuschell directed a group of girls in a set of Dalcroze Eurythmics, the performance of which showed facile minds in coordination with supple muscles.

An interesting part of the program was the original compositions by the young people in the classes of Mary Louise Sims. The composer in each case was at the piano and works written by Doris Pines and Virginia Passacantando, Charles Rosen, Eleanor Goldsmith, Marshall Wrubel and Arthur Ferrante were offered. The vocal pieces, sung by the composers, were Joseph Liebling, Charles Rosen and Helen Olson. The compositions were charming, tuneful and fresh. A Petite Suite by George St. George, Louis Bostelman conducting the orchestra, concluded the program. R. E.

Miccu Conservatory Concert

The Miccu Conservatory of Music presented its nineteenth annual concert on May 16 at Town Hall, New York. Mario Miccu conducted a symphony orchestra of forty players, which gave excellent readings of works by Mozart, Rossini and Mendelssohn. The first soloist was seven-year-old Sonya Shapiro, playing pieces by M. Piaget and M. Williams. Outstanding performances were those of Victoria De Ranieri, as orchestral soloist in the Mozart concerto in D minor; Rhoda Shapiro, offering items by Chopin and P. E. Bach; Clara Velona, soprano, singing Vieni (Denza) and Mi Chiamano Mimi; Anthony Santangelo performing the concertstück for piano and orchestra by Weber; Charlotte Stoll playing Debussy's Arabesque and Golliwog's Cake Walk; Zoe O'Neill presenting the Consolation by Liszt and Chopin's nocturne (No. 1); and Linda Zarbo interpreting the Rigoletto paraphrase by Verdi-Liszt. Other students were Josephine Miller, Roy Carbonara, Miriam Nelson, Donato Carrado, Florence Kaufman, Thelma Bokser, Muriel Young, Janice David, Marie Tortora, Nettie D'Achille, Marie Rauschelbach, Charita Bauer, Louis Brunelli, Amelia Nacciarone, Theresa Bartoli, Joseph Di Giacomo. The general level of musicianship was highly creditable to the school. B. C.

Anne Gregory and Claude Gonvierre In Joint List

Anne Gregory, mezzo-soprano, and Claude Gonvierre, pianist, gave a joint recital at Bard College, Columbia University, on May 23. Miss Gregory displayed a voice of appealing quality, and dependable intonation. She scored particularly with her singing of the Jeanne D'Arc aria by Tschaikowsky.

Claude Gonvierre's groups were composed of transcriptions and modern works. With serious musical approach, refined feeling and a command of tone and technic, he achieved a brilliant success.

R. B.

Duluth Orchestra Names 1937-38 Schedule

Lemay to Be Regular Leader, Howard Barlow Guest in One Concert—Soloists Announced — Popular Series Being Projected

DULUTH, MINN.—A concert in Ashland, Wis., May 23, brought to an end the fourth season of the Duluth Symphony Orchestra. It was its first visit to Ashland but the enthusiasm with which the public received the program promises more trips there in the future.

Paul Lemay will be conductor again next season, the orchestra's fifth; and soloists are the Don Cossack Chorus, heard here last November; Mischa Elman, violinist; Marian Anderson, contralto; and Elsa Anneke and Miriam Blair, Duluth pianists. Howard Barlow will be a guest conductor at one program with Mrs. Anneke as soloist. For the last of the six regular subscription concerts Beethoven's ninth symphony will be given with the Duluth Symphony Chorus assisting. Several popular concerts are planned, although programs have yet to be chosen. The orchestra is to journey to cities visited during the season just ended and possibly to others. More frequent rehearsals, to continue the steady improvement in the orchestra's proficiency, are planned.

C. B. C.

Florence Foster Jenkins Sings

Sherry's concert salon, New York, was crowded on May 25 at the annual recital given by Florence Foster Jenkins for the Poetry Society (Anita Browne, founder). Poets who participated were Frances Bellinger, Catherine Cronin, Selden Noyes and Rosa Richards. The main event of the occasion was a mystery number sung by Mme. Jenkins, the name and composer remaining undivulged by the singer. It was in aria form, containing both dramatic and coloratura effects, sung in impeccable German by Mme. Jenkins. The arpeggii, trills and clean-cut cadenza covered a wide range, ending on a high D, brought applause to the singer and her able accompanist, Cosme McMoon. The writer ventures a guess that this work was either by von Weber, Schubert, or a replica in these styles by a clever modernist. Remaining items sung by Mme. Jenkins included Jubilate (Bach, words by the singer), Roaming Gypsy (Mana-Zucca) Mi Paloma, and Trysting Time (both by McMoon, with text by Mme. Jenkins). F. W. R.

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New York Times—
"Played many of the most formidable passages with security and charm. Poetry, lyricism, brilliance and power were characteristic of the artistry of Mr. Harms, graduate of Josef Hofmann and at present the youngest member of the piano faculty of The Curtis Institute of Music in Philadelphia."

New York Herald Tribune—
"Effective playing — tone roundly sonorous—poetic instinct—warmly received by the audience and recalled many times."

New York Sun—
"The huge audience gave the young soloist an enthusiastic reception."

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Philadelphia Record—
"Harms gave an admirable and brilliant presentation of the unaccompanied solo in the first movement."

Evening Record—
"A feature of the performance was the playing of the elaborate and difficult Cadenza in the first movement by Mr. Harms. Not only was it finely played, technically, but the contrapuntal devices were performed with a clarity which revealed the intention of the composer."

Philadelphia Inquirer—
"The Brandenburg Concerto was given dominating interest in performance by the visiting soloist William Harms, musician of admirable equipment. He plays with clean-cut technique happily devoid of interpretive excesses."

WILLIAM HARMS
PIANIST

"A young musician of admirable equipment." *Philadelphia Inquirer*

"A prodigious understanding of the music he plays." *Washington News, Washington, D. C.*

"Passages glittered under the fingers of the talented youth. His facility made possible the utmost clarity in rapid phrases." *Kansas City Star, Kansas City, Missouri*

"Mr. Harms demonstrated an amazing technical development. Young, talented and attractive Mr. Harms has qualities which cannot fail to bring him fame." *Norfolk Virginian Pilot*

"Mr. Harms gave evidence of unusual technical competence, sound musicianship and sympathetic interpretative powers. The pianist was recalled again and again and responded with four encores." *Norfolk Ledger Dispatch*

"William Harms demonstrated to a large audience last night that he is one of the most gifted and brilliant of the younger generation of pianists. He revealed a virtuosity which could be poetically persuasive or fairly electrifying as the occasion demanded." *Reading Eagle*

William Harms is a graduate of Josef Hofmann of
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Piano Events Prominent In Chicago Spring Weeks

Josef Lhevinne Holds Lecture-Recitals at De Paul University—Leo Podolsky Pupils Illustrate Dance Forms in Weeklong Series—Trevisan's Daughter in Debut

CHICAGO.—Leo Podolsky, who last year presented artist pupils in a recital series showing the development of the piano concerto, chose music conceived in dance form for this year's series at Sherwood Recital Hall from May 24 to 30. Eighty-five different piano pieces were performed by eighteen talented students, all trained by a master teacher. Velta Press, Gladys Zerbel, Wade Parks, Carmen Simpson, Kathryn Dyer, Harold Berlinger, Margaret Wickersham, Frances Ross, Florence Smith, Esther Bernstein, Irene Levy, Marilynn Wolfe, Olliemay Walter, Berniece Riseborough, Augusta Frank, Ruth Pellegrom, Marley Johnson and Frieda Wall displayed pianistic talent above the average and proved shining examples of Podolsky's teaching method. Podolsky interpreted all orchestral parts on the second piano, a Herculean feat which matched the colossal task of compiling these interesting programs.

ANNEMARIE GERTS PRESENTS SCHUBERT

An afternoon with Franz Schubert, at the Auditorium Recital Hall, May 23, featured Annemarie Gerts, whose lovely soprano, fine German diction and refined style made her contributions a source of musical joy. Costumed according to Schubert's time, Miss Gerts provided an afternoon replete with atmosphere and beautiful Lieder singing.

CONTEST WINNERS GIVE RECITAL

Glenn Bennett and Robert Kee, winners of the Society of American Musicians' contest, gave a joint recital at Kimball Hall, May 24. Professional student of Anne Groff Bryant, Mr. Bennett justified the verdict of the jury by his colorful singing of classics, operatic arias and modern songs.

JOSEF LHEVINNE CLOSES DE PAUL SERIES

The final week of master classes and lecture recitals in De Paul's series was given by Josef Lhevinne from May 31 to June 5, at Fullerton Hall, Art Institute.

GOODWIN PUPIL SINGS

In a song recital on May 27 Margaret Hajek, soprano, showed the result of the excellent training received from both Esther Goodwin and Charles LaBerge at the American Conservatory. Her voice is well placed and she sang with care and understanding, pleasing a large gathering.

VITTORIO TREVISAN'S DAUGHTER HEARD

Singing for the Societa Nazionale Dante Alighieri, May 27, Olga Trevisan proved a worthy disciple of her illustrious father, Vittorio Trevisan. A naturally beautiful voice, inherent musical knowledge and understanding of the art of *bel canto* are Miss Trevisan's outstanding qualities.

HANS HESS' PUPILS' ACTIVITIES

Paul Anthony, Blouke Carus and Margaret Gutekunst, young pupils of Hans Hess, appeared in the Lyon & Healy junior recital, May 15. Edgar Lustgarten played for the Standard Club last month. Elizabeth Bossi played at Kimball Hall on May 4. Marion Searle was heard in a faculty recital at the Sherwood School recently.

S. A. I. BENEFIT RECITAL

Omega Chapter, Sigma Alpha Iota, registered another artistic success on May 21, when its patronesses and honorary members sponsored a fine concert at the Edgewater Beach Hotel for the benefit of the sorority's choral competition awards fund. Sonia Sharnova, Elizabeth Moritz, Ella Spravka, Elsie Alexander and Richard Czerwonky participated.

SOCIETY OF AMERICAN MUSICIANS CLOSES SEASON

At the last meeting of the Society of American Musicians, of which Rudolph Reuter has been president for two years, Mischa Mischakoff and Mr. Reuter played a Brahms sonata and the Chicago String Quartet and Mr. Reuter, the Leroy Robertson piano and string quartet.

AMERICAN CONSERVATORY NOTES

The fifty-first master school and summer session of the conservatory will open on June 24. Theophil Voeks was the tenor soloist in the presentation of Stainer's Crucifixion under the direction of H. William Nordin at the Bethlehem Lutheran Church on Palm Sunday.

Elizabeth Pietch, student, appeared as soprano soloist in the presentation of the Stabat Mater at the Union Church in Hinsdale on Easter Sunday. Lola Borchers, contralto, Elfa Thunander, soprano, and Roy Glahn, tenor, were engaged as for the Seven Last Words at the Tabor Lutheran Church on Palm Sunday. Howard Story sang the tenor solos in the Crucifixion at the Englewood Presbyterian Church on Palm Sunday. All are students of Theodore Harrison.

William Faldner, violinist, was heard with the Illinois Symphony Orchestra at the Great Northern Theatre recently. Bernice Kortum, soprano, student of Hilda Blanke, sang at the Sunday morning services of Temple Baptist Church, Chicago. Vera Borchert was the accompanist. Robert Speaker, baritone, was heard in a group of songs at the Young People's Society of the Englewood Baptist Church recently at the Windermere Hotel.

The composition contest for a place on the Commencement program of the conservatory, to be held in Orchestra Hall on June 15, was won by Dwight Drexler, student of Jeanne Boyd. His composition is entitled Lento-Vivace. Rhea Brogan, also a student of Miss Boyd, was awarded second place for her composition, Toys.

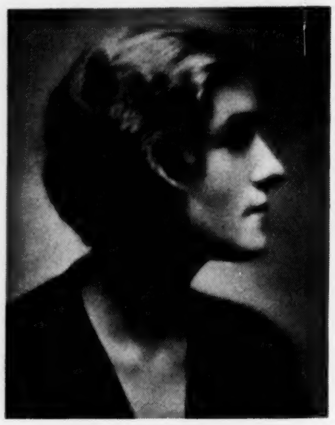
Ralph Peterson, has been appointed organist and director at the Bethany Union Church. Mario Salvador, has been engaged as organist for St. Andrew's Catholic Church.

Keith Van Buren, fifteen-year-old piano student of Ruth Alexander, played the Beethoven C minor concerto with the Crane Technical High School Orchestra.

The annual composer program of Gamma Chapter of Sigma Alpha Iota, featuring compositions by faculty members and students, was given at the Allerton Hotel.

Josephine Swinney, mezzo-soprano, from the studio of Charles La Berge, appeared in recital in Kimball Hall recently; Eileen Bowman, pupil of Edward Collins, assisted at the piano.

TRACES MUSE OF SCHUBERT



ANNEMARIE GERTS,
soprano, was heard recently in a Chicago concert devoted to Lieder of this composer, at the Auditorium Recital Hall.

A program of original compositions of Anna George, artist student was presented by Elizabeth Wilkin, contralto, and Catherine Saurer, pianist, at the Pen and Pencil Club in the Palmer House. Louise K. Willhour presented her dramatic art students in a program of readings and one-act plays in the Studio Theatre recently. Sylvia McElry, student of Olga Kuechler, appeared in a piano recital at the conservatory, and also she presented this program at St. Xavier's College.

Alexander Guroff sponsored his fourteen-year-old pupil, Dorothy Rice, in a program of piano compositions recently in the Auditorium Recital Hall.

Gertrude Gressem, mezzo-contralto (of Charles La Berge) was heard in a debut recital in Kimball Hall on May 26. Eileen Bowman (of Edward Collins) assisted at the piano. Margaret Borchers, pianist; Kate Alice Merrill, violinist; and Jay Murio, soprano, were presented by the Delta Omicron sorority in the Gold Room of the Auditorium Building on May 9. Schools of Chicago using the Oxford Piano Course method of teaching music were represented in an ensemble in Kimball Hall on May 8, under Gail Martin Haake, director of the Oxford piano department.

Recent engagements of organ students include the appointment of James Cunliff as organist at Calvary Episcopal Church and Marion Gates as director of the Junior Choir, Wellington Avenue Congregational Church. Heniot Levy, pianist, and Marie Zendt, soprano, appeared in recital in Zion, Ill., on May 6. Louise Hattstaedt Winter, soprano, and Vera Gillette and Vincent Micari, duo-pianists, were heard in a program at the Parish House of St. Paul's Episcopal Church on May 17.

The fifty-first Commencement Concert and Exercise of the conservatory will be held in Orchestra Hall on June 15. The program presented by the school orchestra is under the direction of Herbert Butler assisted by artist students. The auditions for the scholarship awards for the summer session will be held on June 22 and 23 in piano, voice, violin and organ.

Mary Francese Averill, soprano-diseuse, (of Charles La Berge and Louise K. Willhour) gave a recital in Kimball Hall on May 25. Eileen Bowman (of Edward Collins) was the pianist.

Elinore Lincicome, pianist, was one of the young artists who appeared with the Chicago Symphony Orchestra at the children's concert recently. Robert Speaker, baritone, appears as soloist with the Illinois Symphony Orchestra at the Great Northern Theater, on May 2. Reba Lessard, student of Grace Welsh, was presented in a piano recital at the Grace Lutheran Church recently. Wayne Chapman was heard in a piano recital in the Allerton House Lounge.

Piano pupils from the studio of Tomford Harris who have been featured in recital programs recently are Ruth S. Wreden at the Phi Beta Fraternity monthly musicale; William Brown at the Chicago College Club; and Kathleen McKitrick at the River Forest Woman's Club.

William B. Heyne, formerly a student at the conservatory, is the director of the St. Louis, (Mo.) A Cappella Choir that was heard in its eighth annual concert at the Studebaker Theater, Chicago. Voice students of James Mitchell appeared in a program in the recital hall recently. Charles La Berge's voice pupils, and violinists of Scott Willitts gave a recital at Kimball Hall.

RENÉ DEVRIES.

Marie Miller on European Vacation

Marie Miller, harpist, sailed with her husband, Hugh Satterlee, for London on the SS. Georgic on June 12. She returns on the SS. Aquitania, July 7, to take charge of the harp department of the Juilliard Summer School beginning July 12.

Esther Johnsson Sails

Esther Johnsson, pianist, sailed for Europe on June 10 to remain abroad until October. Miss Johnsson is to attend the International Conference in Paris, the festival at Salzburg, and go to Bulgaria and Jugoslavia.

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American Conservatory of Music Completing Fifty-first Year

Faculty Including Eminent Members of Profession and High Standards Declared Responsible for School's Growth

CHICAGO.—The American Conservatory has completed its fifty-first year, functioning over a period of more than five decades. It was founded in 1886 by the late John J. Hattstaedt with a faculty numbering a mere handful of teachers and less than 100 pupils. The school has grown until the faculty numbers 135 instructors and has an annual enrollment of 3,000.

The American Conservatory expressed the educational ideals of its founder and former president, the late John J. Hattstaedt, who was one of the pioneer musicians of Chicago. Upon his death in 1931, Karleton Hackett, who had been a member of the faculty since 1896, assumed the presidency, to be succeeded in 1935 by John R. Hattstaedt. Others who have assisted in the management are a group of associate directors and other officers, including Heniot Levy, Louise Robyn, Herbert Butler and Theodore Harrison, as associate directors; Allen Spencer, dean of the faculty; Charles J. Haake, educational director; Louise Hattstaedt Winter, artistic director; and Mae Saunders, registrar.

Allen Spencer, pianist and teacher, has been on the staff since 1892. Elaine De Sellem and Charles La Berge, prominent members of the vocal department, have been with the conservatory over twenty-five years. Heniot Levy, who joined the faculty in 1914, is known as a concert pianist here and abroad. He is also a composer and has trained many pianists. Kurt Wanieck, pianist and teacher, has been at the school since 1906. Louise Robyn, who joined the faculty in 1901, has been identified in the dual career of teacher of advanced piano students and as director of the children's department and teachers' training classes. Earl Blair, pianist and teacher, has been a staff member for more than twenty years.

ADDITIONS TO FACULTY

During the past few years several additions have been made to the faculty, including Theodore Harrison, Dudley Buck and John C. Wilcox, prominent voice instructors; Rudolph Reuter, Edward Collins and Tomford Harris, concert pianists and teachers; and Mabel Webster Osmer, piano pedagogue.

In the violin department, Herbert Butler, John Weicher and Scott Willitts are prominent. Mr. Weicher is the newly appointed concert-master of the Chicago Symphony Orchestra in addition to being a concert artist. Mr. Butler, a pupil of Joachim, has been a member of the faculty since 1902 and is director of the Conservatory Symphony Orchestra. Mr. Willitts studied with and was for a time assistant to Sevcik.

COMPOSITION DEPARTMENT

The department of theory and composition includes such composers and teachers as Leo Sowerby, John Palmer, Jeanne Boyd and Stella Roberts. Recent additions to the public school music faculty are R. Lee Osburn and Ann Trimingham. An addition to the curriculum is the class piano methods course (Oxford) under the direction of Gail Martin Haake.

N. Y. Singing Teachers Association Elects Officers

Newly elected Officers of the New York Singing Teachers Association for 1937-1938 are: president, Homer G. Mowe; first vice-president, Hilda Grace Gelling; second vice-president, Walter Golde; third vice-president, Harry R. Spier; recording secretary, Fannie Gilbert Brines; corresponding secretary, Gertrude E. Blenko; registrar, Melanie Guttman-Rice; treasurer, Leon Carson; executive board: Helen Ernsberger, William J. Falk, Carl Gutekunst, Ruby Harkness Hamilton, Norman Jolliffe, Clara Kalisher, Frieda Klink, Edgar Schofield, George E. Shea, Percy Rector Stephens, Bernard U. Taylor, Frederic Warren and Walter Mattern.

Federal Orchestra Gives Josten, Hanson and Morris Works

The Federal Symphony Orchestra under Chalmers Clifton and Edgar Schenkman presented compositions by Werner Josten, Howard Hanson and Harold Morris on June 9 at the WPA Federal Music Theatre, New York. Mr. Morris was soloist in his piano concerto. The concert was the final one of the Composers' Forum-Laboratory.

Carl Pascarella's Pupils Appear

May 22 marked the annual recital of pupils of Carl Pascarella, pianist, held at the Casa Italiana of Columbia University for the benefit of the Casa Italiana Scholarship Fund. Assisting artists on the program were Mauro De Toma, tenor, heard in O Paradiso from Meyerbeer's Africana, Donaudy's Vaghissima Sembianza and Tosti's Marechiaro; and Rose C. Pascarella who sang Caro mio ben (G. Giordani), Non so piu cosa son (Mozart), La Wally—Ne andro lontana (A. Catalani) and Songs of the Trees (A. Bimboni). Among the pupils, those in the first half of the program included Gloria Yanuck, Madeline Sirignano, Albert Palmeri, Jr., Ignazio C. Pascarella, Emily and Elsie Danio, Ermanno Maiolini, Arnold Franco, Marie Le Ave and Lillian Sluchan. These pupils interpreted a variety of music, literature, by Rogers, A. Longo, Rinaldi, Casella, C. F. E. Bach, Chaminade, Respighi, Eilenberg, Mendelssohn, Palumbo, Haydn, and Hamlin.

The second part of the evening featured students Ella Galeano, Rodolfo, Carboni, Joseph Corso, Miriam Sluchan, and Joan Tripi who played piano compositions by G. Bossola, Thome, MacDowell, Rachmaninoff, Chopin, Sinding, Turina, Grieg, M. Ferrari, Respighi and Mendelssohn. Throughout the recital the individual pupils proved themselves polished instrumentalists and able interpreters of music themes. There was a freedom and sense of poise in their playing seldom to be found in the average student performance. Miss Pascarella and Mr. De Toma were greeted with enthusiasm by the audience and both singers were obliged to add encores.

J. S.

Erno Rapee Opens Essex County Symphonic Series

NEWARK, N. J.—Erno Rapee is a presiding over the summer concert series of the Essex County Symphony Society, which opened its four weekly events on June 7 at the City Schools Stadium. The soloist was Jascha Heifetz, who played the Mendelssohn violin concerto, winning rounds of applause for his accustomed finesse and renowned artistry.

The orchestra, which is one of 100 members (fifty local instrumentalists and a like number from New York orchestras), responded with alacrity to the firm and artistic guidance of Mr. Rapee. Orchestral numbers were Weber's overture to Oberon, the Beethoven fifth symphony and waltzes from Richard Strauss's Der Rosenkavalier. This is the second season of the orchestra, which has been enlarged for the present year. Mr. Rapee also conducted last summer. A new and elaborate orchestra shell has been erected, replacing the one damaged by fire in 1936.

The weather was ideal and the audience for the initial event was nearly 10,000. Announcement was made of future events and soloists: Percy Grainger, pianist, the following Tuesday night; John Charles Thomas, baritone, June 22; and, June 29, the Beethoven ninth symphony, with a large chorus of northeastern New Jersey singers. M. L. S.

Mr. and Mrs. Mannes Depart for Europe

Mr. and Mrs. David Mannes sailed for Europe June 12 on the SS. Conte di Savoia. After visiting Rome and Mr. and Mrs. Richard Blow's (Marya Mannes) villa outside Florence they travel to Switzerland where they remain for July and August.

Mr. and Mrs. Mannes will return to New York in September to open the twenty-second season of the David Mannes Music School.

A committee of one hundred, headed by Mayor LaGuardia paid tribute to Mr. Mannes this season at the opening concert of his twentieth season at the Metropolitan Museum of Art, where he founded and conducts a series of eight free concerts each year.

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Milan Notes Death Centenary Of Gomes, Brazilian Composer

Vienna Philharmonic Orchestra in Visit—Franck's Beatitudes in First Complete Local Performance

MILAN.—At the end if the opera season, the Scala reopened its doors for a symphonic season of five concerts. The first concert celebrated the centenary of the death of the Brazilian composer, Gomes. The soloists were Beniamino Gigli, tenor, and Lina Pagliughi, soprano, Cloe Elmo, contralto, and Tancredi Pasero, bass. Gino Marinuzzi had the task of singing the old-fashioned, but fiery Gomes music.

The second concert was given by the Vienna Philharmonic Orchestra under Oswald Kabasta. The conductor and the orchestra were cordially received and induced to add several encores.

Edmondo De Vecchi directed the third program, featuring Walter Gieseking, pianist, who played Mozart's E flat concerto delightfully and Schumann's with appropriate romanticism.

Franck's Les Beatitudes distinguished the fourth seance, premiered in its entirety here. The soloists were Maria Carbone (soprano), Cloe Elmo (mezzo), Vittoria Palombini (contralto), Giovanni Voyer and Augusto Farrauto (tenors), Mario Basiola (baritone) and Trancredi Pasero (bass).

The final concert, conducted by Erich Kleiber, consisted of prelude to The Flying Dutchman (Wagner), Getsemani (De Sabata), interlude and dance (Schubert) and fifth symphony (Beethoven).

Several interesting concerts closed this society's season. Gregor Piatigorsky, cellist, gave an excellent recital. Haydn's Seven Last Words of Christ were done in St. Paul's Church, by the Busch Quartet. A program of ancient and modern music was sung by the Budapest Palestrina Chorus. Rachmaninoff displayed his mastery in a standard recital program. Rudolph Serkin, pianist, closed the series with an absorbing recital.

AMICI DELLA MUSICA

The Hart House Quartet was heard in brilliant and finished performances, including H. Waldo Warner's Moods. A symphonic program was conducted by Nino Sanzogno, assisted by Miriam Longo (pianist) and Abbado (violinist). The final symphonic concert of the society, conducted by Roberto Lupi, presented as soloists the excellent pianist Renzo Silvestri, Gianni Fumagalli, harpist, and Gastone Tassinari, flutist. A joint recital was given by Margherite Orsi (soprano), N. Toffoletti (pianist), B. Solero (violinist), and A. Cavolla (cellist). New works by Alberto Soresina and Alceo Galliera were featured.

Gifted soprano Maria Rota, in An Hour of Music sang Scarlatti, Debussy, Nino Rota, and Mario Pilati. Maria and Anastasis Werefkin, too, offered an interesting list, with duets and solos of the ancient Russian folk song repertoire. MARY TIBALDI CHIESA.

MARY LEDGERWOOD,
contralto, artist-pupil of Edwin Orlando Swain, has been re-engaged for the seventh year as soloist of Old Bergen Church, Jersey City, N. J., and of Central Synagogue, New York City. She appears regularly on the Message of Israel Hour, WJZ on Saturday evenings. Recent engagements include concerts in Montreal and Ottawa, Can., Albany, Brooklyn, Jackson Heights, N. Y. She will spend a few weeks in Southampton, L. I., and appear there in concert. She was twice soloist in Elijah at the recent Chattanooga Music Festival.

CONSERVATORIES and SCHOOLS

Juilliard Summer School

Two novel courses, a class in creative music for the children's theatre and a class in the staging of operettas and pageants, have been added to the music education department of the Juilliard Summer School, New York (George Wedge, director).

Blanche Witherspoon will direct the class in the staging of amateur operettas and pageants, giving practical demonstrations of how to work out in detail the production of amateur theatricals, and stressing the importance of lighting effects and tempi of performances. Mrs. Witherspoon graduated from the University of California, majoring in dramatics. For several years she was directer of music and theatricals for the Music Settlement Schools in St. Paul, Minnesota. Later she became manager of the education department with G. Schirmer, Inc. At present she is secretary of the Metropolitan Opera Guild.

The class in music for the children's theatre is to be conducted by Mortimer Browning, song writer and musical director of the Children's Theatre at Greenwich House,, New York. In this course he gives instructions in the art of composing and arranging of musical scores for plays.

Peabody Conservatory of Music

BALTIMORE, MD.—Otto Ortmann, the director of the Peabody Conservatory of Music, announced that Glenn Carow, of Washington, D. C., is the first recipient of The Elizabeth Distler Piano Prize of a hundred dollars for excellence in piano playing. Mr. Carow, a pupil of Alexander Sklarevski, was one of seven contestants for the prize, which was awarded by judges from the faculty. The contestants for this prize are restricted to those giving at least one individual recital during the year, and each contestant must be further certified by the teacher and the director. The prize will be given annually to a Peabody student by Mrs. John Cyrus Distler.

Eastman School of Music

ROCHESTER, N. Y.—The Eastman School of Music, together with the University of Rochester, the College of Arts and Science, has completed schedules for summer sessions. The summer term opens on June 28 and closes July 31. Students enrolled in the Eastman School may earn credit toward the degrees which that school awards, Bachelor of Music, Master of Music, Master of Arts in Music, Doctor of Philosophy in Music. Work in the Eastman School may be coordinated with study in the College of Arts and Science.

Teachers of music in schools are offered a wide range of courses, including courses in normal methods. Guest instructors supplementing the large summer faculty composed of the regular teachers of the school, are: Frederick H. Haywood, this summer marking the twentieth anniversary of his instituting and publishing his texts Voice and Song, and Gerard Hekking, cellist of the Paris Conservatory, who gives his third consecutive master class.

The Eastman School has concerts in Kilbourn Hall given by faculty members. A summer orchestra is organized in which membership is open to students of the Eastman School and College of Arts and Science without charge.

Albany Philharmonic Season Concluded

Hacker Leads Final Concert of Year, with Stephan Hero as Soloist

ALBANY, N. Y.—The Albany Philharmonic Orchestra ended its season on May 27 with a highly successful concert in the Albany Senior High School Auditorium. William Penny Hacker conducted, and the guest artist was Stephan Hero, violinist. The program began with the Haydn symphony in G (No. 13) (88), played with skill and spirit by the orchestra. Mr. Hero scored for his mellifluent and many-hued playing of Lalo's Symphonie Espagnole. The violinist surmounted the difficulties of the work with assurance and gave memorable account of the poetic content. Following the intermission, Mr. Hacker directed a sensitive performance of Schubert's seventh symphony (C major).

The audience was a large one, and enthusiasm ran high. Ardent applause rewarded the visiting artist, and Mr. Hacker received deserved acclaim in recognition of the steady improvement of the orchestra under his guidance. Mr. Hacker and Mr. Hero are young in years, and their musical talents, arresting in their present phase, promise much for the future. M. W.

Vienna Enjoys Concerts By Eminent Conductors

Toscanini, Walter and Karl Krueger Lead Philharmonic—Abundance of Solo Attractions

VIENNA.—Toscanini conducted the Philharmonic Orchestra and won triumphs.

Bruno Walter led Kurt Weill's Symphonic Fantasy, Strauss' Don Juan, and Brahms' fourth.

Karl Krueger, from Kansas City, scored outstanding success with the Philharmonic Orchestra before a sold-out house. Other conductors heard were Fausto Magnani and Fritz Kurzweil, both new to Vienna.

The Kolisch Quartet gave three seances, at which Schönberg's string quartet, and five pieces for string quartet by Anton von Webern were the principal novelties. The Hart House Quartet disclosed communicative power in Mozart, and Moods by H. Waldo Warner. Ida Reik-Bodanzky, pianist, and Adolph Rebner, violinist, joined forces in sonatas by Janacek, Pfitzner, Pizzetti, and Brahms, all stylistically treated.

Fritz Kreisler played with the Philharmonic Orchestra (Paul Breisach conducting) presenting concertos by Bach, Viotti, Paganini and Schumann's fantasy.

Emanuel Feuermann, cellist, assisted by Sophie Feuermann at the piano, furnished an aural treat. Piatigorsky, cellist, did likewise in sonatas by Caporale, Beethoven, Schubert, and others. Italian cellist Attilio Ranzato made a strong impression.

Rachmaninoff's recital displayed noble art. Brailowsky's fiery style and brilliant technic were acclaimed. Among other keyboard artists we heard Egon Petri, Renée Gärtner and Edna Iles.

Holland sent us two excellent vocalists: Ruth Horna, soprano, and Laurens Hogtmann, baritone. Nanny Annibali, from Italy, gave pleasure with her lovely soprano, while Engel Lund delighted with her folksongs.

Die Musik der Gegenwart, a society for modern music founded by Paul A. Pisk, recently presented new works by Gätzer, Kanitz, Menasce, Heller, Ernst Bloch, Horace Johnson, and A. Walter Kramer. Interest centered on Stravinsky's Chorus, and Pisk's five duets in folk style, sung by the Frauen-Kammerchor, under Ernst Kanitz, and assisted by soloists Angelica Messler-Steinschneider, Barich, Menasce and Wildgans.

MARTA FRANK-PISK.

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Cremona Honors Bi-Centenary Of Great Stradivarius' Death

Concert of Ancient Music with Orchestra of Soloists—Exhibition of Priceless XVII and XVIII Century Instruments

CREMONA.—Two hundred years have elapsed since the death of the world's greatest violin maker, Antonio Stradivarius. His native town, Cremona, also the birthplace of Monteverdi, Ponchielli, Amati, and Guanerius, has just celebrated this memorable date.

An exhibition of old instruments was organized in the rooms of an old palace, a unique collection of the rarest pieces, priceless in value. It was absorbingly interesting to observe the evolution of the violin under the Amatis, Guanerius, Stradivarius, and other eminent constructors, from the end of 1500 to the beginning of 1700. The exquisite workmanship, wonderful coloring and beautiful polish of the instruments, some worn by use and study, others still bright and youthful-looking, made a remarkable display.

Many American collections were shown. The New York firm of Hermann sent a 1574 Amati, one of the two existing "24 Violons du Roy" Charles IX of France, and a 1664 Andrea Guanerius which belonged to Weber. Other cases contained the violin of Pietro Verri. The Hamm firm of Stuttgart sent a large model Amati of 1653. Then we had Pugnani's 1733 Guanerius del Gesu; a viola and cello by Stradivarius once belonging to Prince Ferdinand de Medici; an Amati of the Este family; two Strads (1693 and 1710) played by Louis Reis; the violin on which Tartini composed The Devil's Trill; and finally, the central object of the exhibition, the violin on which Paganini bewitched the world. Another interesting showing was dedicated to modern Italian constructors of violins and string instruments, and a competition took place classifying them in order of merit.

MUSICAL FEATURES

In connection with the Stradivarius exhibition two concerts were given in the Teatro Ponchielli. The first of chamber music, comprised works by Verdi, Viotti, and Brahms, beautifully played by the Busch Quartet and Rudolf Serkin, pianist.

The second concert was unique, reaching around the world by radio. The program was given by an orchestra composed of the best Italian soloists, as follows: (violins) Abbado, Abussi, Bonelli, Borciani, Bradi, Bregola, Camajola, Carpi, Corti, Cillario, Consolini, Ferraboschi, Ferrari, Ferro, Marchesi, Naterassi, Micheli, Pelliccia, Pierangeli, Priano, Principe, Ruminelli, Supino, Traversa; (violas) Alessandri, Alzetta, Ballarini, Francesconi, Michieli, Matteucci, Pasquali, Pavovich, Sabatini; (cellos) Bladovino, Boni, Bonucci, Colonnelli, Brunelli, Janigro, Mazzacurati, Oblach, Silva; (bass) Baietti, Bartoli, Billé, Gamberini, Mengoli, and Ridola. Luigi Ferrari Trecate played and directed at the harpsichord, while Adolf Busch, Coesta Andreasson, Herman Busch, Carlo Felice Cillario, Giannino Carpi, and Paul Hindemith were by turn the soloists in works by old masters: Corelli's Concerto Grosso for Christmas Night, Bach's concerto in D minor for two violins, Vivaldi's suite for viola d'amore and strings, and Boccherini's quintet in C major.

The ovations were endless and two encores had to be given at the end. Auditors had assembled from all parts of Europe and Italy, especially from Florence and Milan. Speeches were made by several political and artistic personalities: Belloni, Ugo Ojetti, Maurice Emmanuel, Francesco Vatielli, Egon Wellesz, Paul Hindemith, Fausto Torrefranca, and Luigi Ronga.

MARY TIBALDI CHIESA.

Birmingham Players Plan Series

Civic Society to Present Artists—Local Music Schools in Commencement Activities

BIRMINGHAM, ALA.—The Birmingham Civic Symphony Orchestra has announced five 1937-38 concerts. The first presents Charles Wakefield Cadman in his own fantasy for piano and orchestra, Dark Dancers of the Mardi Gras. The second will feature Joan Webb, dancer. The third mid-winter event offers a program of orchestral works, and the fourth will present Theo Karl, tenor, soloist with the orchestra. The fifth program brings a performance of Grieg's choral work, Olav Trygvasen, in which 100 voices trained by Raymond Anderson will participate. Dorsey Whittington, conductor of the orchestra, leaves for a vacation on the Pacific Coast after conducting a summer master class at the conservatory. Ottokar Cadek, concert master, sailed for Europe on June 15 to remain until September.

CONSERVATORY EVENTS

Barbara Dorough, brilliant young pianist, a scholarship pupil of the Alabama Federation of Music Clubs, played her graduating recital program at the Birmingham Conservatory of Music before a large audience, and was awarded the degree of Bachelor of Music.

Commencement exercises at the Birmingham Conservatory of Music saw a large class receiving awards and degrees. These were presented by Dorsey Whittington to Roy Starnes, Grace Mangum, Mary Blair Bartlett, Barbara Dorough, in piano; to Sara Goff, violinist; and teachers' certificates to Louise Franklin, Cynthia Kelley, Cecil Simmons, Frederick Reuter, Martha Dyar, for piano; and to George Gaugel for violin.

COLLEGE OF MUSIC CONCERTS

The Birmingham College of Music (Guy C. Allen, dean) presented a large number of students in the final concerts for the season, though the school will continue during the summer months. Members of the faculty presenting pupils were Katherine Tierce, Mrs. W. C. Vail, Ruth Garrett, Guy C. Allen, dean of the faculty, Pearl Rosenfeld and Beth Ferguson.

Alice Graham presented vocal pupils in recital at her studio. Those singing were Frances McGee, Florine Holt, Frances Faison, Edna Hood and J. C. Anderson.

A. G.

Karol Fahnestock Teaching in Tennessee

Karol Fahnestock, pianist, has joined the summer teaching staff of a college in Chattanooga, Tenn. Engagements for Mr. Fahnestock during the past year have included recitals in Columbus, Dayton and Newark, Ohio, and a series of lecture recitals over a period of four weeks and a recital in Cynwyd, Pa.

Indianapolis Ensemble Announces Soloists for 1937-8

In next season's series of the Indianapolis Symphony Orchestra, which will have Fabien Sevitzky as permanent conductor, the soloists include: Lotte Lehmann, Albert Spalding, Frank Sheridan, Richard Bonelli, Simon Barer, Lea Luboshutz and Emanuel Feuermann. The schedule consists of ten Friday afternoon and ten Saturday evening concerts. At the last concert Mr. Sevitzky will conduct the Beethoven ninth symphony with the orchestra and chorus.

Ferde Grofé to Lead Philadelphia Orchestra in Benefit

A benefit concert for the Mayor's Milk Fund for underprivileged and undernourished children and for the Robin Hood Dell summer season of concerts, will be presented on June 22 at Convention Hall, Philadelphia, sponsored by Mayor S. Davis Wilson and Alfred Reginald Allen, manager of Robin Hood Dell. Ferde Grofé is to lead the Philadelphia Orchestra, and artists who have already promised to appear include Lucille Manners, Jane Pickens, Donald Dickson and the Southernaires.

Ralph Leopold Transcribes Franck Chorale

Ralph Leopold, pianist, is vacationing at Cape Cod, Mass., and later goes to Cleveland, Ohio. Mr. Leopold, who is known for his many arrangements of Wagner excerpts for piano, recently made a transcription for full band of the César Franck chorale in E major for organ. The work will be played at Interlochen, Mich., this summer under the direction of Percy Grainger by the band of the National Music Camp.

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Musical Director
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LILY PONS
s a farmerette, a role which she assumes with success at er home in Connecticut. (Pictorial Feature Service.)

LEO BLECH,
ewly appointed chief conductor of the Chicago City Opera, and his son-in-law Arpad Sandor.

NINO MARTINI,
following an extensive tour of the South, Middlewest and Pacific Coast during April and May, was met in Hollywood by his manager, Jack Salter of Evans and Salter and the cinema star, Elissa Landi. Mr. Martini's next RKO musical film is entitled Music for Madame. (Photo by Carroll Photo Service.)

GRACE MOORE
and her husband, Valentine Perrera, in their trailer at a camp in California. (Photo by Pictorial Feature Service.)

COLETTE D'ARVILLE,
soprano of the Paris Opéra-Comique, saying "bon voyage" on the SS. Normandie, after concert and opera engagements in the United States, (Musical Courier Staff Photo.)

GLADYS SWARTHOUT and FRANK CHAPMAN,
her husband, leave for a European holiday by the SS. Normandie on June 10. (Musical Courier Staff Photo.)

AGNES DAVIS
preparing for her debut with the Metropolitan Opera as Elsa. The entry of Miss Davis adds another graduate of the Curtis Institute of Music to the Metropolitan roster. (Photo Coro.)

JOSE ITURBI (left) and JOSE ECHANIZ
in front of the Echaniz home in Decatur, Ill. Iturbi stopped over for a visit before going on to Springfield, Ill., for a concert engagement. (Photo by Bill Caldwell.)

GRACE CASTAGNETTA,
pianist, is giving a series of Monday night broadcasts over WQXR during June. On June 13 she performed the Dohnanyi Variations on a Nursery Tune with the Federal Symphony Orchestra in New York, and next day played the newly discovered Rondo by Mozart, and a French concerto for piano by Jean Françaix, over WABC.

LOTTE LEHMANN
greets Australia from aboard ship in Sydney harbor. At right is A. S. Cleary, chairman of Australian Broadcasting Commission.

VINA BOVY and EDWARD JOHNSON
meet in Paris, which the Metropolitan Opera general director has been visiting and where the singer has been appearing in opera and concert.

EZIO PINZA,
bass of the Metropolitan Opera, sails for Europe on the SS. Paris. (Photo by Pictorial Feature Service.)

ELISABETH RETHBERG
with her pet dog departs for Europe on the SS. Paris. The Metropolitan Opera soprano has concluded an active season in concert and opera. (Photo by Pictorial Feature Service.)

ALICE TULLY
on the Normandie June 2 en route f
a summer in Europe. For the nex
two years the dramatic soprano will b
under the management of Bernard
Laberge.

FACULTY MEMBERS AND GRADUATING CLASS OF 1937
of the Peabody Conservatory of Music, Baltimore, Maryland.

FLORENCE EASTON
with her husband, Stanley Rogers, at Monte Carlo. Mme. Easton returned to America on the SS. Queen Mary on June 7. In July she sings the three Brünnhildes and Isolde at the Wagnerian performances at the Stadium in New York.

RICHARD CROOKS
recently opened his golf season by slicing hi
first drive. Considering where the ball lande
the tenor readily admitted that he "could no
sing himself out of the situation."

JULIUS HUEHN
basking in the sun on a recent southern cruise.

NADIA BOULANGER,
head of the department of composition at the Fontainebleau School of Music and at the Paris Ecole Normale, en route for France on the SS. Paris after some weeks spent in America. Mlle. Boulanger returns to the United States next season for music lecturing at Briarcliff School and Wellesley College.

STELL ANDERSEN
with Isidor Philipp in the Parc Monceau, Paris: On her recent return to this country, Miss Andersen left for a tour of the West.

MARCEL HUBERT,
cellist, rests after a bicycle ride in New York's Central Park.

MUSICAL COURIER
Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

GEORGE H. HILBERT, President
EDGAR F. BITNER, Vice Pres. & Treasurer
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
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Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agent for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication. The Advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK JUNE 15, 1937 No. 2941

The world might feel more proud if there had been a few Bach Festivals during that composer's lifetime.

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The Spanish music of the moment, in order properly to reflect its period, ought to be full of local choler.

* * *

Musical mathematics from the New York Times of May 3: "Indianapolis heard melodies yesterday from 150 grand pianos, played by 275 musicians at Butler University, with 28,000 thrilled persons listening."

* * *

Minimum rates for radio appearances of tonal artists should be an objective of the various associations, guilds and clubs devoted to the interests of performing musicians. Some of the fees they receive for work on the air, remain little less than a matter of shame for everyone concerned. A minimum rate would also help to do away with the underselling of one another by the artists, a practice they are forced into through the necessity for existence.

Operatic Idiosyncrasies

For ways that are contrary to human psychology, operatic heroes and heroines offer a choice collection. They lament when they should run for a doctor, mop their foreheads when a good uppercut might solve the problem satisfactorily. Not only the expensive coloratura ladies addicted to declines and the tenors who hold high tones when they should be laying about them with their swords are peculiar.

A feature of grand opera which should interest psychologists is the extraordinary single-mindedness of choruses. The group come on to the stage together, and when the dramatic action calls for solitude for the principals, the chorus apparently all at the same time decide to go to regions offstage. Also the choruses, playing the roles of the populace, rarely seem to have any division of opinion. When his fellow-townsmen turn against the hero, they all do it simultaneously, and in verbal unison. Factions seem to be unknown among the happy lyric choristers in operas.

Henderson and Aldrich Pass

A severe double loss came to the musical world last week in the deaths of William J. Henderson and Richard Aldrich, two of New York's famous music critics.

No doubt the demise of Henderson was the more serious calamity, for although he would have been eighty-two years old next December, he was actively engaged in his profession when illness prompted him to take his own life, while Aldrich retired a number of years ago, and of late had been writing only book reviews.

Henderson is considered by many competent judges to have been the best music critic ever developed in this country. Certainly he was the best writer of all the tonal reviewers. His English had classical purity of style, and unexcelled terseness, pungency, and personal expressiveness which gave to his material a more human touch than that of any other critic—unless one excepts the unforgettable Huneker.

A merciless foe of pretentiousness and charlatanry, Henderson nevertheless could also be warm and even rhapsodical in his praise of outstanding merit. The most significant epitaph for Henderson would be to say that most other critics wished they were like him.

Aldrich had the respect of his colleagues and of the entire musical world, not only on account of his wide and authoritative knowledge, but also because of the understanding and sympathetic way in which he used that knowledge for the benefit of tonal art, worthy organizations and gifted individual musicians.

The Aldrich judgments were keen, sound, expressed impersonally and never with rancor or interested bias.

All in all, his memory will remain green as one of the outstanding representatives of a school of music criticism which has almost passed—and it may be added that its place has not yet been taken by a better one.

Honors for American Creators

An unusual event in American musical history is the completion and dedication of a handsome new building in honor of a native composer. This took place during the celebration of the University of Pittsburgh's sesquicentennial in the first week of June, when the Stephen Foster Memorial Building was inaugurated with suitable ceremonies. This beautiful structure, rather ecclesiastic in external design, will house an important collection of Foster memorabilia, including the melodeon on which the composer played and many autograph scores of his enduringly popular songs.

This is almost an unprecedented honor for any native musician to receive, particularly so humble a worker in the tonal vineyard, whose compositions were all in smaller forms and numbered two hundred at the most. Academic recognition is usually reserved for art or learning much more pretentious and portentous—to its particular era—and well bulwarked with teachings of the classrooms. The balladeer of Pittsburgh had none of these things, yet he was an instinctive creative figure, sounding a simple note, but one close to the national folk life and spirit. Universal, too, as it happened, for his better songs are sung today throughout the world, proving that to be true to one's self and race is the best way to produce something of international consequence.

The picturesque figure of Foster has had a strong hold on the imaginations of people in all walks of life, as is evidenced by the affectionate honors that have been paid to the "troubadour" who died in a Bowery lodging house. The city of Pittsburgh annually marks the anniversary of his death with a public ceremony in the cemetery where he is buried. In 1914 his birth house in that city was bought by James H. Park and presented to the city, which maintains it as a Foster Museum. In Indianapolis, Josiah Lilly built Foster Hall as a home for the mementos that he had collected over a period of years.

Incidentally, there has been another honor for a composer of a favorite American ballad lately, with the decision of Westerville, Ohio, to make a museum out of the house in that community where Benjamin R. Hanby wrote Darling Nellie Gray. The house, long neglected, will be restored and mementos of the composer, including the desk at which he wrote the song, will be preserved there by the Hanby Memorial Association.

It is a touching evidence of the important part played by simple songs in the life of people that later generations thus honor the creators. It is also a sign of a growing appreciation of art, however unpretentious in its aims, as a potent factor in the national life. When similar memorials shall arise to other composers of our country who work in some of the larger forms, the impression will be strengthened that the United States is growing up to the point where it holds the musician to be worthy of the same laudation as the pioneer in discovery and development of the country's material resources.

Postscript on the Popular Season

The second annual Metropolitan Popular Season, which was concluded on May 29, lasted four weeks and offered twelve operatic performances in addition to one ballet. The roster of singers was increased from thirty-one to forty-seven, and there were many debuts. The repertoire had two novelties, Damrosch's The Man Without a Country and Rabaud's Marouf in a new English translation, splendidly mounted and both reasonably successful. Wagner was attempted for the first time, with Lohengrin, but the performance showed defects in a cast not thoroughly suited to its assignments. The attendance ranged from fair to extremely good, although the total figures were unofficially reported to be slightly lower than in last year's series. Perhaps some reason is to be found in the fact that novelty had worn off the season in the second year, and there were rival operatic productions at the Hippodrome and under WPA auspices.

It may be said that, with due credit paid to the hard work of all participating, to the management of Lee Pattison and his staff, the Popular Season has not yet wholly achieved the promise with which it started last year. Its two chief purposes were to provide a proving ground for young talent and to give the larger public a chance to hear opera at reduced prices and on a somewhat less elaborate scale.

The first aim has been fulfilled, but the question may be asked whether the best way to introduce young singers to the public is to catapult them upon the stage in such prodigal fashion and with such restricted opportunities to prove their mettle. Also, the problem of turning out a special type of productions stressing ensemble excellence and staging in an intimate but artistic manner has hardly been solved. The summer productions have seemed in most cases to be a somewhat less costly replica of the winter ones, with an occasional evidence of less care in the choral singing, orchestral playing and conducting. Perhaps what is needed is a longer period of preparation.

In any case, the hope will be general that the interesting experiment may be continued in 1938, when the public would surely welcome some attempts at the genre of chamber opera, interesting new ideas in staging, and perhaps a few more daring essays in older works out of the beaten track.

VARIATIONS

By Leonard Liebling

In this period of rapid changes, everything must move with the spirit of the times. Daily newspapers and magazines are no exception. They are constantly altering their policies, purposes and physical forms, to meet modern conditions and requirements. Even the oldest publications bear only small resemblance to their contents and appearance of earlier years.

An intensive survey and study of present conditions prompt the Musical Courier—now nearly sixty years old—to inaugurate an important change.

Beginning today, this journal becomes a semimonthly, to be published the first and fifteenth of every month—summer and winter alike—providing a yearly total of twenty-four issues.

The new plan, despite the succesful year our business department has just completed, is adopted because it makes for better service to our readers and advertisers.

Readers complained that during the active musical season they had no time to examine one Musical Courier as thoroughly as they would like, before another one arrived. Advertisers objected because their special displays enjoyed so short a span of life, and were superseded so quickly by announcements of other artists and enterprises. Our investigations proved that both contentions had merit.

At the beginning of this century there were comparatively few weeklies and monthlies; during the past dozen years or so they have multiplied almost incredibly. Then, too, into a disturbed world came the ubiquitous movies and radio, the spread of deep interest in complicated political, social and economic affairs, to say nothing of the increase in the number of stage performances. The busy musician of today is hard pressed to follow this multitude of matters if he desires to maintain an active and informed mind, and to keep in touch with the important manifestations of his period.

The Musical Courier now being a semimonthly, our home staff and domestic and foreign correspondents have greater opportunity to gather and shape material, and our advertising force can devote more time to the interests of clients.

It is necessarily impossible for any paper except a daily to furnish spot-news, or reviews immediately after performances. However, the Musical Courier nevertheless has always published—and shall continue to do so—countless items which the dailies are not in a position to offer; and as for reviews, ours, whether early or late, will yet be the only ones to reach the entire musical world.

Daily newspapers are read only in their own localities and nearby radius. No one is interested in dailies published outside his home town. The press associations rarely wire musical information—except when an eminent tonal personage suffers an accident, is divorced, or dies.

In our present Musical Courier, you wil notice a new format. This too is in line with modern improvement. We wish we could adopt the latest popular pocket-size form, but that is not practical because of our many illustrations and large bulk of advertising.

We feel certain that Musical Courier readers and advertisers will not only accustom themselves quickly to the new plan, but also will find it much more useful and effective for their several purposes.

We thank them for their devoted loyalty during the long past, and hope to merit and retain it during a long future.

On my first day at a Musical Courier desk, I asked its then editor, Marc A. Blumenberg, what policy I was to observe. He answered: "Respect art and give hell to all who don't." That still is the policy here.

* * *

At the Cathedral of Saint John The Divine, New York, there was a recent performance of Bach's St. Matthew's Passion, sung by the Oratorio Society under the direction of Albert Stoessel.

Printed program notes and the text were in a little booklet, forwarded to me with an explanatory letter:

New York, May 23, 1937.

Dear Variations:

Please do not think (nor must your readers think) that I am offering you the accompanying leaflet and my comments, in any spirit of impiety, or through lack of love for Bach's immortal work, or admiration of Mr. Stoessel's musicianship.

However, as the material was distributed publicly, it is open to discussion, and I feel free to call your attention to an amusing juxtaposition, no doubt occasioned by the fact that the performance of the Passion was done in two parts, starting at 5:30 p. m., and allowing a long intermission for dinner.

One reads on a certain page of the leaflet, these beautiful and touching lines:

THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND

Chorale:

O man, bewail thy sin so great;
For which, from his supernal state,
Christ came on earth to suffer.
Of Virgin Mother, pure and mild,
Was born for us the holy Child;
Our ransom would he offer.

To life did he restore the dead!
He healed the sick, the hungry fed,
Until the day of anguish,
When he for us was offered up,
To drink for all the bitter cup,
Upon the cross to languish.

Turning the page, one's gaze is met by fifteen advertisements of neighborhood eating and drinking places! (There are twenty-two such ads in the entire leaflet.)

Various slogans of the *reclames* are "Best Home Cooking"—"Pleasant Atmosphere, Wholesome Food, at Reasonable Prices"—"Steaks, Chops, Toasted Sandwiches Our Specialty"—"Delicious Dinner, One Dollar"—"Restaurant and Bar"—Good Things to Eat"—"Southern Cooking"—"Special Chicken Dinner for this Occasion, 65 cents."

Therefore, devotion and deglutition do not seem to be miles apart, up on Morningside Heights.

Apologetically yours,
DAVID J. KENT

* * *

A few weeks ago, the New York Times published what it called extracts from a diary allegedly compiled by the late Viennese music critic, Heuberger.

Once before I had heard of the mythical diary, and during my latest visit to Vienna, I made every effort to see those written records, for they never have been published. I did unearth a rumor that the widow of Heuberger had made a copy of the material, and given it to Hernried, the conductor, and that neither she nor he has consented to print the pages. No degree of diligent snooping on my part succeeded in verifying the rumor. The widow and Hernried do not discuss the matter, and none of my noted musical friends in Vienna had ever seen the Heuberger diary Some of them had not even heard of it. The correspondent of the Times must have been purposely misled, or else run across fictitious records supposedly from the pen of Heuberger.

It is regrettable that Brahms himself did not keep a diary to leave to posterity. The good grey composer was not above flinging many a crack at his contemporaneous colleagues. There is the oft-told story, for instance, that when leaving a dinner company of musicians, he stopped at the door, muttered "I apologize to anyone whom I have not insulted this evening," and fled precipitately.

* * *

Inquiries have been received at the Musical Courier regarding the piano accompanist, Joseph Levine, whom Lea Luboshutz, violinist, is employing on her present European tour. The askers wish to know whether that gentleman is the distinguished keyboard artist connected with the Juilliard School faculty.

Of course not. The latter spells his name Josef Lhevinne, has just returned from a solo tour in Europe, and at the present moment instructs a large class of Juilliard and private pupils.

The accompanist's name is actually Joseph Levine, and as he seemingly likes it, he has every legal right to use it, in spite of the confusion created and the embarrassment sometimes resulting for his eminent colleague.

When I told Lhevinne about the inquiries, and asked whether the young accompanist possibly is related to him, he said good-naturedly: "No, he is not. But if he were president of a bank, railroad, steel, motor or oil company, I would unhesitatingly say yes, and even go to law to establish my relationship."

* * *

From Walter Winchell's column in the Daily Mirror of May 26: "The Philadelphia Orchestra, usually conducted by Stokowski, has been touring under the baton of the gifted Eugene Ormandy. After one of those Western concerts (a member of the crew reports) a departing customer said to another, 'Looks funny to see the Philadelphia Orchestra without Stokowski, doesn't it to you?' 'Why,' was the answer, 'what instrument did he play?'"

* * *

I am dumbfounded to receive the attached, which questions my hitherto unimpugned learning. The writer is a well known photographer at 122 Fifth Avenue, New York:

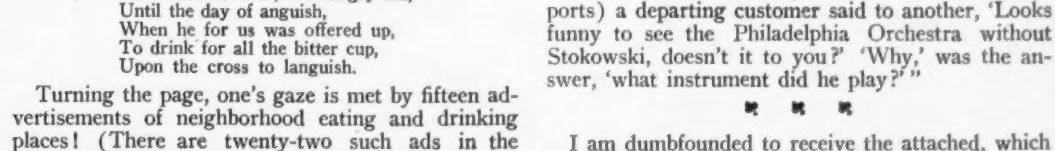
Dear Variations:

The interpretation of the hieroglyphics in your issue of May 22 is nothing short of astounding. As an earnest student of Babullonya and Iribya, I urge that the hieroglyphicer responsible be severely reprimanded for attempting to foist upon yourself and an unsuspecting public so bald an imposition.

The glyphs shown are a rare and interesting example of the early beginnings of modern philosophy, and I congratulate you on the possession of this valuable specimen. As you know, the moralistic teachings of the time had reached the status of dogmatism, and this composition is evidently the revolt of one of the musicians against it. The translation follows, with elucidation of the idea in parenthesis:

Be a barber, oh my son. (The moral, meaning earn your own living.) Son responds with a birdie (known vulgarly as a Bronx cheer) which is good sense (2×2=4, etc.). He says: "I will be a modernistic musician" (note particularly modern construction of music and the public fleeing). The closing is ironical, meaning: it all equals nothing. So there you are.

Trusting this will suffice you,
Very truly yours,
RUDOLF HINDEMITH
Curator Babullonean Philosophy, AlWett Museum,
University of Hardnox, Pa.



(Reprinted from the Musical Courier of May 22.)

FOREIGN NEWS IN BRIEF

Vienna Holds Contests

VIENNA.—The State Academy of Music and Dramatic Art in Vienna announced an international tournament for singing, violin and cello being held here June 7 to 19. Patrons were Dr. Kurt von Schuschnigg, Federal Chancellor; Richard Schmitz, Mayor of the City of Vienna, Vice Chancellor and Federal Minister (retired); Dr. Hans Pernter, Federal Minister for education; Dr. Wilhelm Taucher, Federal Minister of Trade and Communications.

Sistine Choir Gives Premiere of Perosi Work

SAN REMO.—The Sistine Choir gave a beautiful program of religious music, including the premiere of The Interpretation of a Dream, by Lorenzo Perosi; this should have been played first in Rome, but the ill health of the Pope intervened, and it was the luck of San Remo to applaud this work before it was heard elsewhere. S. P.

Art of Woman Cellist

EDINBURGH.—Marjorie Ballantyne, cellist, in her first recital here, moved a large audience to transports of enthusiasm. A remarkable performer, her program included concerto in B flat (Boccherini), unaccompanied suite No. 1 (Bach), and sonata in B flat (Dohnanyi). W. S.

Szigeti Decorated by Belgium

BRUSSELS.—Joseph Szigeti has been honored with a decoration making him a Commander of the Order of Leopold for his services on the jury of the Concours Ysaye. More than one hundred violinists of twenty-four different nationalities competed for the prize of 50,000 francs donated by Queen Elizabeth of Belgium. The first prize was won by a violinist named Oistrakh of Soviet Russia, the second by an artist named Odnoposoff of Vienna. Jacques Thibaud was also a member of the jury.

Szell, Tone-Traveler

PARIS.—Being booked until the end of June, 1937, George Szell, conductor of the Opera and Philharmonic Concerts at Prague, has had to refuse the offer to conduct a series of concerts in Italy. Currently he is leading the Scottish Orchestra, Glasgow, after which he goes to London for two performances—one with the British Broadcasting Orchestra, the other with the London Symphony. In February, Mr. Szell will direct the Residence Orchestra in The Hague. In March he does the first performance at the Prague Opera of Strauss' Die Schweigsame Frau. April will see him in Moscow and Leningrad. He returns to Prague in May for Mozart and Wagner cycles at the Opera. In December, at the Prague Opera, Mr. Szell conducted the world premiere of Die Jacobsfahrt by Fidelio Finke, Czech composer. I. S.

Abbey Music

PARIS—Four concerts were slated for June in the historical Abbaye de Royaumont, near Paris. The first, June 5, consisted of Corelli, Bach, and Handel, performed by the Paris Symphony Orchestra under Monteux. The second, June 12, promised religious music of the Middle Ages and the Renaissance, interpreted by Joseph Bonnet, organist, and the Raugel Choir. For June 20, in honor of the festival of the I. S. C. M., a concert of French religious music, directed by Charles Munch, is on the schedule. The series closes June 26, with a religious concert of Middle Ages and Renaissance works played by Marchal, organist, and sung by the Raugel Choir. I. S.

American Baritone on Tour

PARIS—Aubrey Pankey, American colored baritone, has concluded a successful recital tour of Egypt, Palestine, Greece, and the Balkan States. He is now fulfilling engagements in France. I.S.

Opera Premiere

GENEVA.—Georges Migot's opera, Le Rossignol en Amour, has had its premiere performance here. Original in conception, and full of beautiful music, the work won warm response. It was interpreted by Denise Rehfous, Aram Elmassian, and Henri Bricarello. The *mise-en-scéne* was by Marie Lachenal. The opera consists of a prelude, three scenes, and a finale; and as in ancient Greek tragedy, the chorus announces and comments on the dramatic action.

Militant Music

WARSAW.—The third International Chopin Contest opened under the patronage of the President of the Republic and the Chopin Superior Music School. More than one hundred young pianists from all parts of the world were welcomed by Mr. Korsak, after which the various participants waged the battle.

By the way, this year the State Musical Prize of 5,000 zlotis was awarded to Boleslaw Woytowicz. The winner was born in Poland in 1899, received his musical and academic education in Warsaw and Paris, and has composed extensively in all domains. In addition to his work as composer, Woytowicz is professor of piano and harmony at the Chopin School. S. L.

Composers in the Mass

PARIS.—Eighteen authors and ten composers, comprising MM. Delannoy, Hoèrée, Honegger, Jaubert, Landowski, Lazarus, Roland-Manuel, Milhaud, Rosenthal, and Germaine Tailleferre collaborated in the preparation of a plan in eighteen tableaux, entitled Liberty. The production was given May 1 at the Théatre des Champs Elysées.

Shakespeare Again in Tone

LUXEMBOURG.—The Municipal Theatre recently created A Midsummer Night's Dream, fairy comedy adapted from Shakespeare, by Paul Spaak, score by Victor Vreuls. The play was warmly received, not only for its delightful staging and scenery, but also for the excellence of the musical score. S. P.

Last Wagner Pioneer

ESSEN.—Julius Lieban, the only living singer who sang under Wagner's direction, recently celebrated his eightieth birthday. He was famous for his characterization of Mime.

Belgian Tristan

LIÈGE.—Verdi's Falstaff has been successfully restored at the Royal Theatre, with Lucien Van Obbergh in the principal role, supported by Mmes. Baldia, Dix, Baritza, Douhard, MM. Tobelli, Banuls, Rosia, and Taylés. Hugo Lénaerts conducted. Tristan and Isolde, under Franz von Hoesslin, and interpreted by Frida Leider, G. Pistor, Sven Nilsson, Emil Treskow, Sabine Kalter, Thomas Beets, and Vercamer was also acclaimed. I. S.

Exhumed Music

GLASGOW.—Under the patronage of Dr. Henry G. Farmer and Mr. Harry M. Willsher, a Scottish Music Society has been founded, the object of which is the discovery, performance and publication of old Scottish manuscripts which are hidden away or lie forgotten in public archives and private libraries. W. S.

Ribboned Recognition

MONTE CARLO.—Charles Putman, director of the musical activities at the Casino, has been awarded the French Legion of Honor. S. J.

En Dansant

PARIS.—Uday Shan-Kar and his company of dancers and Hindu musicians gave a brilliant program the Opéra Comique. A large audience asked for many extras and repeats. I. S.

Feuermann in Paris

PARIS.—Emanuel Feuermann exhibited his cello art in a recital at Salle Gaveau. He was recalled and encored repeatedly. I. S.

Harriet Cohen Soloist with British Orchestras

LONDON.—Harriet Cohen, English pianist, has had an active season. On September 2, at Queen's Hall, London, Miss Cohen played three concertos with orchestra, under Sir Henry Wood. She played at the Torquay Music Festival in October, and gave recitals in Wolverhampton, Bradfield, Oswestry, Buxton College, Keighly, Denbigh, and Abbots Bromley during October and November. On November 12, 14, 17, 19 and 21, Miss Cohen fulfilled orchestral engagements at Bournemouth, Bristol, Southport, Middlesbrough, and London, concluding the month with recitals in Darlington, Harrogate, Stafford and Liverpool. December found the pianist in Scotland, where she gave recitals in Dundee and Edinburgh. The remainder of the month, Miss Cohen played recitals and orchestral engagements in London and Redhill.

Miss Cohen's forthcoming appearances include a tour in Holland and appearances in England and Ireland.

In addition to her pianistic activities, Harriet Cohen was invited to give a radio broadcast to the United States. I. S.

Monsieur Serkin

PARIS.—An all-Beethoven program (comprising sonatas, opus 57, 53 and 106) done by Rudolf Serkin, pianist, scored with a numerous audience at Salle Gaveau. I. S.

Critics Affiliate

PARIS—A new professional Association Parisienne de la Critique Musicale Etrangère, affiliated with the Conféderation Internationale de la Critique Dramatique et Musicale, has been founded here. The officers are Stan Golestan, president-founder; M. de Roessel, vice-president; Marcel Mihalovici, treasurer; José Bruyer, general secretary; Boyan Ikonomow, syndic. I. S.

New Marseilles Opera Chief

MARSEILLES.—Named director of the Municipal Opera after the sudden death of M. Molinetti, M. Carrié organized an interesting season, assisted by M. Marwy, general director, M. Galas, stage director, and MM. Spaanderman and Gazay, conductors. In addition to the regular repertoire, the Municipal Opera gave a number of novelties. One of these was Paimpolaise, lyrical drama by M. Spaanderman. Another was Strauss' Salomé, with Lily Djanel in the title role. Ravel and Spanish festivals, directed by M. de Mendoza of Madrid, were also successful. L'Ecole des Maris by M. Bondeville disclosed a mutilated Molière comedy and a sterile score. Outstanding concert activities this season were the classical series directed by Gaston Poulet, and recitals by Francescatti, violinist, Pierre Fournier, cellist, and Mlle. Darré, pianist.

Competitive Violin Exhibition

CREMONA.—By agreement arrived at between the Podestà of Genova and the President of the Executive Committee for the Stradivari Bicentenary Celebrations, the most celebrated of the violins of Guarnieri del Gesù (the instrument used and preferred by Paganini, and now jealously preserved in a *Sala* of the Comune of Genoa) were loaned for the exhibition of ancient Cremonese stringed instruments which were held in Cremona, in May. Competitions for modern makers of stringed instruments were also held in connection with the celebrations, one hundred and ten competitors having participated. Money prizes amount to $35,000 and medals from the Ministry of Corporations and the Royal Italian Academy were awarded. D. N. L.

Patriotism in Music

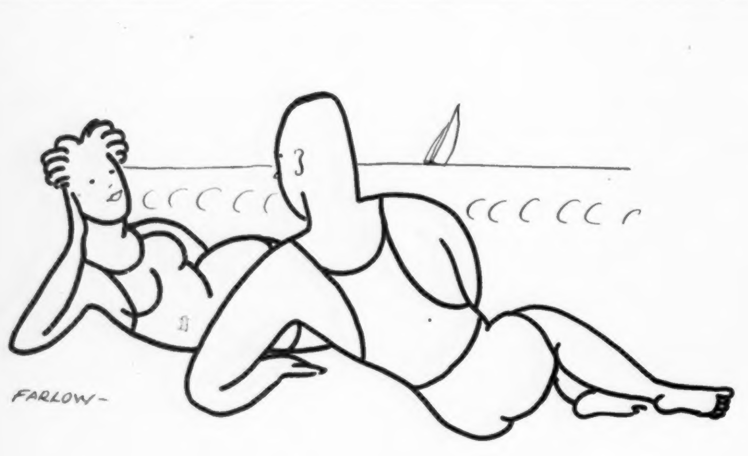
GLASGOW.—The Glasgow Grand Opera Society, under Dr. Erik Chisholm's energetic leadership, recently presented (for the first time) The Weird of Colbar, a romantic tale by the Rev. George Reith, set to continuous music by W. B. Moonie, Scottish composer. The work has a Scotch (Culloden period) story and pronounced national flavor. Despite the presence of tunes of an Anglo-Celtic cut, a national chorus, and some melodiousness, the work did not make an overwhelming impression with some of our critics. Outstanding in the cast was Jean Summers, as Moira the heroine.
W. S.

Dresden Prize Awarded

DRESDEN.—The Dresden Art Prize this year went to twenty-five year old Joachim Gottfried Müller, whose compositions have created wide interest. Müller won the Tonkünstler Prize in Wiesbaden in 1934 with Das Deutsche Heldenrequiem for chorus and orchestra. E. J.

Nadja Decorated

PARIS. — Beatrice Wanger, American dancer known as Nadja, was recently promoted to the grade of Officer of Public Instruction by the French Ministry of Education. I. S.



"I'm a conductor."
"Really. With or without?"
"With or without what?"
"An orchestra."

Eminent American Critics Lost in Passing of Henderson and Aldrich

(*Continued from page 7*)

William J. Henderson was born in Newark, N. J., December 4, 1855, the son of William and Ettie Henderson. His father, a theatrical manager, presented the American premiere of Gilbert and Sullivan's Patience at the old Fifth Avenue Theatre in New York. His mother was an actress, playwright and musician, and it was from her that young William had his first music lessons at the age of seven. He attended the Freehold Institute, at Freehold, N. J., and in his spare time did reporting for the Monmouth Democrat. He was graduated from Princeton University in 1876, with the B. A. degree, and also received an A. M. degree from his school ten years later. He studied piano with Carl Langlotz and singing under A. Torriani. After his graduation he joined the staff of the New York Tribune as a reporter. This was followed by a brief period as business manager of the Standard Theatre and employment on the staff of the Financial and Mining News. In 1883 he joined the New York Times, first as a general reporter then later on musical assignments.

A Critic of Wide Sympathies

He was to the end of his life a most accurate observer and writer and liked to think of himself as "a reporter with a specialty, music." In 1897 he was appointed music critic of the Times, succeeding Frederick A. Schwab. Except for a six months' interval, during which he went to the New York Morning Journal, he was with the Times until the fall of 1902, when he was chosen music critic of the New York Sun. He remained in charge of its music department, during its changes from morning to evening paper, until his death. Also an expert on yachting, and navigation, he had written on this subject authoritatively. His versatility was also shown in penning several adventure books for boys.

In his musical writings Mr. Henderson was outspoken, brief, authoritative, and sufficiently broad in sympathies to pay tribute, where this was deserved, to works of the modern school. He was one of the outstanding authorities in this country on the histry and art of singing. To the end, his Saturday articles and reviews in the Sun retained their pithy, epigrammatic quality, dismissing the unworthy with a wry phrase, rather than devoting paragraphs to castigation. He had a large store of littrary erudition, but when he quoted older writers, it was always to make a point, never to adorn his own style. Among his memorable epithets were his calling of the Metropolitan Opera the "Faustspielhaus" in the older days when Gounod's opera was given *ad nauseam*, and his labelling of Geraldine Farrar's youthful admirers the "Gerryflappers."

Wrote Many Books

His published books on music included The Art of the Singer (1906), one of the best American works in its field; Some Forerunners of Italian Opera, The Story of Music, Preludes and Studies, What Is Good Music? How Music Developed, The Orchestra and Orchestral Music, Wagner, His Life and Dramas, Modern Music Drift and The Early History of Singing.

Since 1904, Mr. Henderson was a lecturer at the Institute of Musical Art, now a part of the Juilliard School of Music, and he was in demand as a speaker before other music organizations.

For several years he was a lieutenant in the State Naval Militia and, when the Spanish War broke out, interrupted his musical activities to go to the League Island Navy Yard, in the Delaware River opposite Philadelphia, as commander of the first detachment of naval militia to enter the Federal service since the Civil War.

WILLIAM J. HENDERSON

He did the libretto for Walter Damrosch's opera, Cyrano de Bergerac, produced at the Metropolitan and also several light opera texts.

His Elements of Navigation, published in 1895, was adopted by the United States Navy as a text book in training schools. He wrote Sea Stories for Boys, published in 1894, Afloat With the Flag, and The Last Cruise of the Mohawk. As a poet, Mr. Henderson was represented by Pipes and Timbels and as a novelist by The Soul of a Tenor, a psychological study of a singer.

From 1892 to 1894 he was an associate editor of The Standard Dictionary. He received the degree of Doctor of Literature from Princeton in 1922 and was a fellow of the National Institute of Arts and Letters and the American Academy of Arts and Letters.

Mr. Henderson was a member of the Silurians, organization of veteran newspaper men; the Authors' Club of London; the Century, Princeton and Town Hall Clubs of New York, and of the Veterans' Association, 1st Battalion, New York Naval Militia.

Richard Aldrich

Rome.—Richard Aldrich, music critic emeritus of the New York Times and eminent writer of music, died of a cerebral hemorrhage on June 2 at the Villa Aurelia, home of his brother, Chester Aldrich, director of the American Academy in Rome. He was seventy-three years old. He had come to Rome a fortnight ago, intending to spend the summer in Italy, but became ill on May 29 and died without regaining consciousness. A simple funeral was planned here, and later the body will be taken to the United States. His son, Richard Chanler Aldrich, had sailed for Europe on May 25. The visit to Rome was undertaken by the music critic with his brother, John Aldrich, of Providence, R. I., and he planned a reunion here with his sister, Amey Aldrich, and his two brothers, Chester and John G. Aldrich.

Mr. Aldrich was born in Providence, R. I., July 31, 1863. He was graduated from Harvard in 1885, where he studied music with Paine. He began his journalistic career on the Providence Journal. He later studied music in Germany. From 1889 to 1891 he was private secretary to Senator Dixon, also writing musical criticisms for the Washington Star. In 1891 he joined the staff of the New York Tribune, as assistant to its music critic, H. E. Krehbiel. In the fall of 1902 he became music critic of the New York Times, a post which he filled with distinction until 1924, when he became critic emeritus and continued to contribute special articles, book reviews and occasional reviews of concerts. He was the author of numerous substantial essays on music, some of which were collected in his Musical Discourse, published in 1928. He had written A Guide to Parsifal and A Guide to the Nibelungen Ring, and translated into English Lilli Lehmann's How to Sing. His writing was characterized by solid erudition and an urbane style, leaning neither to extremes of judgment nor to ultra-conservatism. Mr. Aldrich was an accomplished pianist and often took part in impromptu ensemble performances at his summer home, Rokeby, near Barrytown, N. Y., and in his town house in New York. He owned a most complete musical library, one of the finest in this country, the extensive catalogue of which had been published. He had been a Captain in the U. S. Army Intelligence Service in 1918-19, and served as guest critic on the London Times in 1924. He was a member of the advisory committee of the Juilliard Foundation, until his resignation with the other members of that committee in 1925 on the ground that their advice had not been accepted by the administration then in charge. He had been elected to the National Institute of Arts and Letters, and belonged to the University, Century, Harvard, and St. Botolph (Boston) Clubs. In 1935 he received an honorary degree from Brown University.

Mr. Aldrich married Margaret Livingston Chanler, a great-granddaughter of the elder John Jacob Astor, in 1906. They had two children, Richard Chanler Aldrich and Mrs. Margaret Aldrich Rand.

Louis Vierne

Paris.—Louis Vierne, eminent composer and organist of the Cathedral of Notre Dame, died during a recital which he was giving in that church on June 2. The blind musician, who had held the post as Notre Dame organist since 1900, was sixty-seven years old. He was born in Poitiers, October 8, 1870, and studied at the Paris Conservatoire under Franck and Widor.

He was born with poor vision and until his tenth year was able to see little, but medical treatment enabled him to read print and music until in 1925 his sight failed completely. He continued his recital appearances, a field in which he won note, especially as an interpreter of Bach, and also went on with his composing, using the Braille system for reading. He made a tour of the United States in 1927. As a composer he was known for his four organ symphonies and other works for this instrument; he had composed a Mass and other choral works, orchestral and chamber music, including three poems for violin and orchestra. He had been active as a teacher. B. H.

Ethel Archbutt Cook

Calgary, Can.—The death of Ethel Archbutt Cook occurred here on May 7. A member of the well-known Archbutt family, her father was organist of Londonderry Cathedral and her mother a prominent vocalist, pupil of Manuel Garcia. She was intimately associated with Sir Arthur Sullivan and Oscar Beringer, and a graduate of the Royal and Guildhall Schools of Music, having headed the list of successful candidates from all over the British Isles. She was an accomplished pianist, accompanist and composer.

Mrs. Cook's contribution to musical development in Western Canada was outstanding, being largely instrumental in establishing and furthering the success of the Calgary Symphony Orchestra and the Women's Musical Club. Her reputation as a teacher of piano was evidenced by a large number of highly successful pupils. She is survived by her husband and two sons, Alwyn, and Noel, at present a student of cello in London, and a sister, Carrodus Taylor, a cellist. F. F.

Andrew J. Luck

Philadelphia.—Andrew J. Luck, composer, died here on May 30 at the age of seventy-seven years. He was born in Schweinfurt, Bavaria, and on coming to this country played for twenty years in the Chestnut Street Opera House Orchestra. He also played double bass with the old Germania Symphony Orchestra. He arranged music for Victor Herbert, John Philip Sousa and others. Five years ago he gave up his work as a performer and devoted himself to composition and teaching. A. R.

Teri Joseffy

Teri Joseffy, pianist, a grandniece of Rafael Joseffy, and the wife of F. Howell Baker, pianist, died in the New York Infirmary for Women and Children on June 7. She was thirty-two years old, a native of Budapest, where she studied at the Royal Academy of Music. At the age of twelve she appeared in concert with the Roth Quartet. She had also studied with Josef Lhevinne in Berlin and later in New York at the Juilliard School. She is survived by her husband, a son, Anton Fenner Baker, born a week before her death, also by her mother and three sisters, two of whom live in Europe, and a third is Olga Joseffy Keane of New York, coloratura soprano.

Dr. John Ernest Borland

London.—Dr. John Ernest Borland, composer, organist and virtuoso on the French horn, died on May 15 at the age of seventy-one years. He was born in London, educated at private schools and the Royal College of Music. Oxford University bestowed the degree of Doctor of Music on him in 1906. He had been active as a church organist and choirmaster since 1881, and was known widely as writer and lecturer on musical education. He was musical director of the Bermondsey Settlement for two decades, and served as editor of the Musical News from 1895 to 1902. Dr. Borland was musical adviser to the London County Council from 1909 to 1927, and extension lecturer at London University since 1903. He is survived by his widow, two sons and a daughter. B. D.

Berta May Crawford

Toronto.—Berta May Crawford, Canadian operatic soprano, died here on May 26. After musical studies in this city, she continued her vocal work in Europe. She appeared in concert at the Queen's Hall and Royal Albert Hall in London, and sang coloratura roles in Italy. In 1913 she was engaged at the Warsaw Grand Opera and also appeared at the People's Opera in Leningrad. She returned from Warsaw about two years ago and had her last public appearance at the Promenade Concerts here. She had made her New York recital debut in Aeolian Hall in 1923. She is survived by her parents and a sister. B. F.

Donald Chalmers

Asbury Park, N. J.—Donald Chalmers, bass singer, and for twenty years musical director of the Ocean Grove Auditorium, died on May 17 at his home in Wannamassa near this city. He was fifty-eight years old. He had toured in concerts with Ernestine Schumann-Heink, and appeared at festivals with Lillian Nordica and Nellie Melba. In previous years he had made many phonograph recordings, and had organized the Criterion Quartet of New York. He is survived by his widow and a daughter, Jean. S. H.

Sidney H. Bourne

Trenton, N. J.—Sidney H. Bourne, who for more than fifty years had been organist and choirmaster of Trinity Episcopal Church of this city, died on May 19 at his home. He had retired two years ago. Mr. Bourne was the first teacher of Richard Crooks, who joined the choir at the age of nine and remained under Mr. Bourne's direction for five years. Surviving Mr. Bourne are his widow, a son and two grandchildren. S. L.

(*Continued on page 44*)

I See That

Frederick Schang left New York on May 28 for San Francisco, whence he is to make a vacation flight to China, aboard the Clipper, via Honolulu.

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Vera Brodsky and Harold Triggs, duo pianists engaged to teach two-piano art at the Juilliard Summer School, are to give a recital there on July 14.

* * *

Among those sailing on the SS. Normandie on June 2 were Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, films and radio, and her husband, Frank Chapman, baritone; and Colette D'Arville, soprano of the Paris Opéra-Comique.

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Enzo Pascarella, violinist and head of the Pascarella Trio, is spending the summer on the Pacific Coast.

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Boris Levenson's Autumn Sorrow was performed at the Indianapolis meeting of the Federation of Music Clubs recently by the Appleton Male Chorus (Albert A. Glockzen, conductor).

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Amelia Braddock, mezzo-contralto, during her recent visit to England, sang Oh, Rest in the Lord from Elijah at the Baptist Church, Colwyn Bay, North Wales.

* * *

Lois Bannerman recently was heard in a harp program at Newark, N. J. May 16 she played the Mozart double concerto for harp and flute with Elsie Beach, flutist, and orchestra, in the High School Auditorium at Hempstead, L. I. May 25 Miss Bannerman was guest soloist in a musicale at Plainfield, N. J.

* * *

Hans Merx sailed for Europe to fulfill a re-engagement at the Academy of Music in Cologne for a series of lecture-recitals on American songs. He will also appear in programs of Lieder and new American art-songs at the short wave radio station DJC, in Berlin, and over the Swiss radio in Zürich, Berne and Basle.

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Adele Rankin conducted the People's Civic Chorus of Hudson County at the annual spring concert in Jersey City (N. J.), with Rose Dirmann, soprano, as assisting artist.

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Horace Britt has gone to his summer home in Woodstock, N. Y., where he will hold cello classes and coach chamber music ensembles.

* * *

Bernice Getter, artist-pupil of David Zalish, gave a recital in Carnegie Chamber Music Hall, New York.

Dr. Felix Günther gave a lecture-recital on Schubert and Goethe on May 20 at the College of the City of New York, Margit Bekker-Reinhard singing Lieder.

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Harriet Case, who is in her second term as president of the Chicago Artists Association, has a large voice class, and her pupils are heard regularly in recital, concert and radio.

* * *

Gustave L. Becker, gave a musicale in Steinway Hall, New York, May 22, when the following pupils appeared: Hope and Beth Rafferty, Etta and Ruth Beigel, Josephine Morea, Henri Duval, Marion Berg and Samuel Diamond. Florence Diehl, soprano, assisted.

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Ralph Angell's accompanying season was divided between Felix Salmond, cellist, Arthur Fear, baritone of the Royal Opera, Covent Garden, and the Charles Hackett-Agnes Davis Operatic Recitals.

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Sydney Devries has been engaged to sing in the Salome performances at the Stadium, New York, on June 30 and July 1.

* * *

Mildred Dilling gives her eleventh concert at the Hotchkiss School on June 27, and appears in Stockbridge, Mass., on July 3. She sails for Europe on the SS. Queen Mary on July 7.

* * *

Ethel Lyman Mackey, soprano, and Mary Hopkins Emerson, pianist, sailed on May 19 for a summer in Switzerland. The Paris debut of Miss Emerson's artist-pupil, Sylvia Smith, took place on May 4 at the Salle Chopin Pleyel.

* * *

Ethel Elfenbein, pianist, pupil of Alexander Lipsky, appeared over WNYC on June 8 as soloist with the station's symphony orchestra, conducted by Henry Aaron in the Beethoven concerto in C major (No. 1). Miss Elfenbein also played in a two-piano program with Henrietta Vogel from the same station on June 1 and 7.

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Sigismond Stojowski and Mme. Stojowski will conduct master classes for pianists in Seattle, Wash., from June 28 to July 30; and in San Francisco, beginning August 2.

* * *

Leonard Stocker, baritone, sang Captain Corcoran in H.M.S. Pinafore, in Far Rockaway, L. I., recently. The Rev. Leopold Damrosch, nephew of Walter Damrosch, conducted the opera. Soon after, Mr. Stocker joined his parents in Illinois, and will motor to California.

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Lilias Mackinnon has returned to London, and is giving a course at the Matthay School there and finishing her new book.

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Mary J. Lansing presented her pupils, Mary Barbalate and Sylvia Fishelman, sopranos, in a joint studio recital in Steinway Hall, New York, on June 6; Beverly Peck was the accompanist.

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Peggy Johnson, soprano, pupil of Mme. Dambmann, sang items (Herbert, Friml and Gray) at the Rose Breakfast of the Manhattan Matinee Club, New York, on June 8.

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Florence Foster Jenkins, soprano, sang at a musicale of the Order of the Three Crusades at Sherry's New York, on May 27.

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Mildred Howson Hartley sang for the Protestant Big Sisters Council at Spencer Memorial Church, Brooklyn, N. Y., on May 17.

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Francis H. Buebendorf, Jr., conductor of the Liederkranz Club Orchestra of New York, is to be married on June 16 to Ella Joan Rasmusen, daughter of Mrs. Rasmus C. Rasmusen. at the Woodlawn Heights Presbyterian Church, New York.

* * *

Paul Althouse, tenor of the Metropolitan Opera, gives a recital at Lake Junaluska, N. C., on August 21, at the Methodist Assembly.

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Charles Haubiel, pianist and composer, spends June at the MacDowell Colony in Peterborough, N. H., having recently returned from Texas. where he gave ten recitals for the National Piano Teachers Guild, and judged the performances of 1,500 young pianists.

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Marcel Grandjany arrived in New York on May 31 by the SS. Normandie.

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Germaine Schnitzer and Mr. and Mrs.

TO SING AT BOWL

ELINOR MARLO,

mezzo-soprano of Los Angeles, will sing Suzuki in Madam Butterfly on August 26 at the Hollywood Bowl. She has appeared in this role in every performance of Butterfly given by the San Francisco and Los Angeles Opera companies in recent years. Miss Marlo sang in Emperor Jones with Lawrence Tibbett on the Pacific Coast.

Felix Salmond sailed for Europe on May 28 by the SS. Paris.

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A Sanctuary Rose, a song by Courty Rossi-Diehl, was the solo of Mrs. A. L. Swensk on May 30 at the First Presbyterian and Trinity Church, South Orange, N. J.

* * *

Fritz Mahler conducted the Festival Orchestra in the American Museum of Natural History, New York, on May 30. The soloist was Anne Roselle, soprano. The program included the Beethoven Egmont overture, Brahms' second symphony, the polka and fugue from Weinberger's Schwanda and In Memoriam by Henry Holden Huss.

COMING CONVENTIONS

JUNE

June 14 to 16	Hotel Roosevelt, New York City	Music Publishers Association of the United States and National Association of Sheet Music Dealers

JULY

July 26 to 29	Hotel New Yorker, New York City	Music Trades Convention (National Association of Music Merchants, National Piano Manufacturers' Association of America, National Retail Musical Instrument Dealers Association, National Association of Band Instrument Manufacturers, National Association of Musical Merchandise Manufacturers, National Association of Musical Merchandise Wholesalers)

DECEMBER

December 29 to 31	Pittsburgh, Pa.	Music Teachers National Association

MARCH, 1938

March 27-April 1, 1938	St. Louis, Mo.	Music Educators National Conference (Sixth Biennial Meeting)

From Our Readers

San Diego, Calif.,
May 27, 1937

Cadman Corrects

To the Musical Courier

I shall appreciate it very much if you can give space to this brief note.

I wish to correct a false impression given during a recent broadcast from the Pacific Coast on the Hollywood Hotel program on which I appeared.

Mention was made by the announcer that I had sold my song At Dawning, outright for fifteen dollars, and that it had sold almost two million copies, and the impression was left by me that the story ended right there. But in justice to my good friends and publishers, Oliver Ditson Company, I wish to add the statement that after the song began to sell, when Bonci and John McCormack took it up, that firm generously made the usual royalty contract.

These true facts of the case should be known, and it is my pleasure to record them here as they have been so recorded by me in times past in the press and on the radio. With thanks,

Sincerely yours,
CHARLES WAKEFIELD CADMAN

Carreño Commemoration

New York, N. Y.,
June 2, 1937.

To the Musical Courier:

The noble tribute you paid to the late Teresa Carreño in your editorial page of May 29 will indeed please the many who admired and loved that magnificent artist and splendid woman.

I hope your suggestion for an appropriate commemoration may be carried out by them.

Very sincerely,
V. CARVAJAL

Colonial Dames Found Scholarship at Academy of Vocal Arts

The National Society of the Colonial Dames of America Scholarship entitling the winner to annual tuition at the Academy of Vocal Arts, Philadelphia, for one to five years was established recently in Washington, D. C., at the Biennial Council of 1937 of the National Society of the Colonial Dames of America. The competition is open to all young men and women singers between the ages of eighteen and twenty-three. Edgar Milton Cooke, dean of the faculty and head of the vocal department, is to conduct the auditions, assisted by members of the faculty.

Erno Balogh Teaching in New York This Summer

Erno Balogh, who has been accompanying Lotte Lehmann since she first came to this country, remains in New York this summer to teach piano and coach singers both privately at his New York studio and in a special course which will be given at the studio of Mrs. Caroline Beeson Fry in White Plains, N. Y. The White Plains course includes a class in song interpretation and also a class in piano for advanced pupils and teachers. Both courses are open to those who are interested to attend without participating.

Radio Highlights

Dialed by M. L. S.

Always on the alert to resent insults to American womanhood, we believe we have found radio guilty. Why is it that most of the better type programs are relegated to hours when the male of the species is likely to cock an ear mike-ward—that is, in the evenings and on Sundays? Obviously the morning broadcasts are aimed at Ye Housewife because most of the programs advertise soaps, stove polish, foods and the like. The entertainment that carries the blurbs is of the essence of blah-ness—but of the essence. It is usually a continued story about an American family, the central figure being a woman—Ma Perkins, Mother Moran, or the like. These Ma's and Mothers are one and all as womanly as a Kathleen Norris heroine (and that's about as womanly as you can get, m' friends). So wise is Mother that if the other characters would only follow her advice, everything would be hotsy-totsy for them. Fortunately for plot purposes, they flout her homely wisdom and get into a mess from which she has to rescue them. Maybe the script writers know their psychology, thus to glorify the Homemaker, but even women can swallow just so much flattery.

Leaving the household goddess, and getting back to matters tonal: among the bright spots of May 25 was WABC's presentation of **Elsa Alsen**, soprano, and **Wood Miller**, baritone, with **Esther Lundell** providing Miss Alsen's accompaniments; fine work by all concerned.

Alfred Wallenstein's WOR symphonic hour of the same date furnished a blaze of Russian color. The soloist was **Milton Kaye**, who tossed off a brilliant performance in the Shostakovitch piano concert.

When **Jose Iturbi** plays Chopsticks, that's news. He did this as of May 30, when guesting with **Werner Janssen's** NBC-red network show.

Bidu Sayao's bright soprano trilled joyously on the Ford hour (WABC) of this evening; the Ford soloist of June 6 was **Mischa Levitzki**, who lit up the broadcast with his scintillant and many-hued pianism; on both Sundays the orchestra and chorus looked at the conductor's podium and saw **Eugene Ormandy.**

The General Motors program has bowed off the NBC-blue network until fall. The last two broadcasts were May 30 and June 6. On May 30, **Erno Rapee** hypnotized the symphonic and choral units, and **Gladys Swarthout** and **Armand Tokatyan** made vocal music in the air. For the June 6 broadcast, G. M. ended with a bang, going clear to the Pacific Coast to snare the golden sounds of the **Los Angeles Philharmonic Orchestra** (under **Otto Klemperer**) at the Hollywood Bowl. Continuing to give the 'mosta' of the 'besta,' the program provided for soloists **Lucrezia Bori** and **Joseph Bentonelli.**

Natalie Bodanya, the half-pint soprano of the Metropolitan, is developing her comedy gifts, as well as the tra-la-las. She was the shining light of **Bing Crosby's** Kraft Music Hall on June 3 (WEAF).

Arthur Fiedler brandished his baton over another of the Boston pop concerts (NBC-blue network) on June 3.

Erno Rapee marches on with his Radio City Music Hall broadcasts (NBC-blue network) at 12:30 p.m. on Sundays. On June 6 he conducted the symphony orchestra, **Jan Peerce** and **Viola Philo** (singing the Siegmund-Sieglinde duet from Die Walküre) in an hour's glorious Wagnerizing.

Helen Olheim and **Marion Claire,** two mezzos of purest operatic ray serene, were guests soloists on May 30 and June 6 respectively of the Chevrolet program (WJZ).

The Magic Key's star-studded broadcast of June 6 (WJZ) had **William Primrose,** violist of the London String Quartet; **Marcel Dupré,** who a few days before had played the organ as the Duke and Duchess of Windsor said "I do"; and **Giovanni Martinelli,** from Rome. At least, they had a few seconds of the eminent tenor, for just as he had embarked into the Vesti la giubba and had attained the first despairing "ha-ha-ha-ha," magnetic conditions, over which the station assured us earnestly they had no control, cut Rome off, and all we listeners turned away Martinelli-less.

Recitals Offered by Perfield Pupils

Piano and musicianship recitals by the pupils of Effa Ellis Perfield and her assistant, Ethol Lynn Ellis, took place at Mrs. Perfield's New York studio on May 27 and June 5. The programs included: piano playing, rhythmic dictation, reading rhythms, conductor's beats, pulse and time co-ordination, melodic and harmonic reading, harmonic dictation, chord spelling, chord sentences, scales, signatures, original verses, original compositions, fourteen folk songs with original harmonizations.

EFFA ELLIS PERFIELD

The participants were: Frederick Bellinger, Muriel Clark, Lucile Clark, Ewa Chen, Wanna Chen, Arline Dinitz, Nancy Dupont Donaldson, Francis Di Giorgi, Paul Di Giordi, Julia Dener, Leila Furman, Frances Furman, James Harper, Mary Harper (four years old), Doris Kroner, Edward Miner Lamont, Percy Morgan, Margaret Morgan, Edith Gigg McLane, Allan McLane, Robert McLane, Marion Martin, Elsie Rockefeller, Florence Sloan (five years old), Marilyn Starr, Carol Starr, Lucinda Shaugghnessy, Lawrence Van Ingen, Herbert Van Ingen, Beirne Waters, Elsie White, Robert White, Leonore Weiss, Marion Claire Weiss, Hope Williams and Avis Jean Weiser. At the close of the program Certificates for Constructive Music Drills (Book One) were presented.

Cadman Writing Quintet

Charles Wakefield Cadman, American composer, is writing a quintet for strings and piano to be completed this summer and has completed a string orchestra suite based on Indian, Negro, and cowboy themes for an Eastern festival in September.

The composer appears on August 2 with the Portland (Ore.) Symphony Orchestra at the summer stadium concerts. Lajos Shuk of the Buffalo Symphony Orchestra conducts the program and Cadman presents his Dark Dancers of the Mardi Gras and his choral work The Sunset Trail. The composer wrote the music to the pageant Rosaria in Portland in 1925. He is scheduled to play with the Birmingham Symphony Orchestra on November 2 under Dorsey Whittington.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1937

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

JUNE

April 19 to June 30	London	International Opera, Covent Garden (Coronation Season)
May 15 to August	Berlin	Open-air Performances in Friedrichshagen
May 16 to end of September	Oetigheim (near Baden-Baden)	Open-air Performances of Schiller's Die Jungfrau von Orleans
May 20 to August 26	Bad Kissingen	Concerts by Munich Philharmonic
May 26 to June 16	London	B.B.C. Music Festival (Toscanini)
May and June	Vienna	Festival Weeks
May 30 to June 27	Oldenburg	Festival Play "de Stedinge" on the Bookholzberg
May to October	Paris	Musical, Operatic, Ballet and Theatrical Galas in Connection with 1937 Exhibition
May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
June	Altenburg (Thuringia)	Opera in Castle Courtyard
June	Cosel (Upper Silesia)	Open-air Performances of Die Nibelungen
June	Bad Elster (Saxony)	Music and Theatre Festival
June	Wuppertal	Singing Competition in German Dialects
June	Stuttgart	Richard Strauss and Goethe Festivals
June	Budapest	June Weeks: Opera, Ballet, Concert, Open-Air Performances of Fidelio
June 1 to 15	Bruchsal (Baden)	Historical Palace Concerts
June 12 to 19	Würzburg	Mozart Festival
June 12 to 19	Canterbury	Canterbury Cathedral Music and Drama Festival
June 15 to August 15	Weimar	Schiller Festival
June 12 to August 29	Wunsiedel	Officially Recognized Festival Performances on the Luisenburg
June 15 to July 15	Nürnberg	Festival of Romantic Opera
June 16 to August 29	Clausthal-Zellerfeld (Harz)	Operetta Festival
June 19 to 27	Mainz	Gutenberg Festival
June 19 to 30	Geneva	Jaques-Dalcroze Festival
June 20 to 27	Paris	International Festival of Contemporary Music
June 20 to 28	Göttingen	Handel Festival
June 26	Versailles, Near Paris	Musical and Ballet Galas
June to September	Eppstein (Taunus)	Hebbel, Schiller, Presber Festivals

JULY

July 3 to 4	Donaueschingen	Music Festival
July and August	Berne	Open-air performances of Everyman at Cathedral
July 4	Bad Homburg	American Concert
July 11, 18, 25	Interlaken	Open-air performances of William Tell Festival Play
July 15 to September 15	Siena	Special Musical Performances
July 17 to September 11	Einsiedeln (Switzerland)	Mystery Plays at the Abbey
July 16 to 21	Linz	Bruckner, Beethoven, Schubert, Schmidt Festival
July 17 to September 11	Stuttgart	Palace Concerts
July 18 to August 1	Zoppot	Open-air Opera and Symphony Festival
July 19 to 30	Bad Ems	Music Festival
July 19 to 31	Haslemere (Surrey)	Dolmetsch Music Festival (Chamber Music: 16th-18th Century)
July 20 to August 29	Munich	Annual Festival (Wagner, Mozart, etc.)
July 22 to 31	Vichy	Wagner Festival
July 23 to August 21	Bayreuth	Wagner Festival
July 24 to August 21	Salzburg	Annual Festival
July 28 to 29	Bad Nauheim	Music Festival
July 28 to August 1	Breslau	German Choral League Festival
July and August	Augsburg	Open-air Opera and Operettas
July 29 to August 15	Verona	Opera in Roman Amphitheatre
July 30 to September	Paris	Open-air Performances at Notre-Dame of Vray Mistere de la Passion

AUGUST

August 1, 8, 15, 22, 29	Interlaken	Open-air performances of William Tell Festival Play
August 2 to 17	Machynlleth (Wales)	Welsh National Eisteddfod
August 3 to 18	Siena	Gala Evenings at Fortezza Medicea
August 5 to 8	Budapest	European Choral Congress
August 15 to 22	Budapest	Folk-dance and Folk-Chorus Festival
August 7 to October 2	London	Queens Hall Promenade Concerts
Mid-August	Bad Hersfeld	Music Festival in the Ruined Monastery
August 22 to September 8	Dresden	Festival Weeks
August 28 to September 5	Düsseldorf	Lower Rhenish Music Festival

SEPTEMBER

August 7 to October 2	London	Queens Hall Promenade Concerts
September 5, 12	Interlaken	Open-air performances of William Tell Festival Play
September 5 to 10	Gloucester	Three Choirs Festival
September 10 to 30	Lucca	Three Weeks' Festival Celebrations of The Holy Cross
September 21 to October 4	Perugia and Assisi	Sagra Musicale dell'Umbria
September (dates not yet determined)	Venice	Music Festival

OCTOBER

October 1 to 3	Kassel	Music Days of the German Work Circle for Home Music
October 5 to 9	Leeds	Triennial Music Festival

AMERICAN FESTIVALS

July 13 to 24	Mexico City	Pan American Chamber Music Festival
August 5 to 15	Stockbridge, Mass.	Berkshire Festival
September 5 to 18	Saratoga Springs, N. Y.	Music Festival
October 4 to 9	Worcester, Mass.	Worcester Festival

STUDIO NOTES

BERTA GERSTER-GARDINI

Tonia Tarsanen, pupil of Berta Gerster-Gardini of New York, sang Co-Coa-Fan in Madam Butterfly Recovers, at the Little Theatre as presented by Louis Kroll. Another pupil of Mme. Gardini, Rosalind Grob, was heard with the Chicago Opera in Il Trovatore. La Vergne Fairchild, who represents the Gerster-Gardini School in Washington, D. C., ended her season with a student's recital, presenting a large number of pupils. Sara Lee of Scotch Plains had Mme. Gardini as her guest of honor at a recital. Mme. Gardini gave a lecture, and has been asked to return to open the coming season. Several weeks ago Mme. Gardini lectured at the Teachers Center of WPA in Brooklyn, N. Y.

CLAUDE GONVIERRE

The regular monthly class in interpretation and criticism was held in the New York studio of Claude Gonvierre in May. Margaret Grace played In a Lotus Garden by Tenney and the Lacrymoso of Floridia, showing careful training and musicianship. Margaret Hecker played a nocturne by Rovenger and three Schubert waltzes, displaying a splendid quality of tone. Bebe Miller offered the Spinning Song (Bendel) with brilliance. Muriel Brooks performed three of her own compositions, showing originality and pianistic ability. Alta Welton's playing of the Leschetizky Two Larks showed progress and real talent. Margaret Stummer's offering of Le Coucou by Daquin, and the Allegro by Cyril Scott had dexterity, and like Annette Wielandt, who closed the program, much brilliancy. Miss Wielandt's performances were Andaluza by Lecuona, Tango and Seguidilla (Albeniz).

W. B.

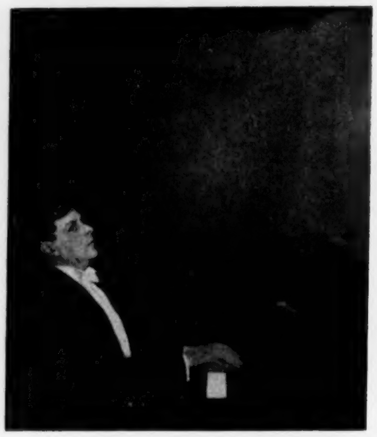
SIGISMOND STOJOWSKI

Four men and six young women pianists participated in a students' recital at Steinway Hall, New York, on May 31, all under the guidance of Sigismond Stojowski. A large audience assembled. The program ranged from Bach and Beethoven to Rachmaninoff, Haubiel and Stojowski, and the broad principle of artistic pianism was faithfully observed in the talented performers' playing. There was evident intellectual grasp, conscientious, sometimes individual interpretation, and memory feats, along with clean-cut technic, finesse in nuance and sureness throughout, illumined with tonal beauty. Sidney Schachter, Charles A. Ward, Elizabeth Wilton, Manuel Funes, Elsie DeLong, Marie DeMarinis, Jane Revere, Margaret McNeel, Elizabeth Ball and Carlton Deckelman were the participants.

F. W. R.

BURNHAM-WRAGG

Thuel Burnham, American concert pianist, and pedagogue and his associate Russell Wragg, composer-pianist, of the Burnham-Wragg Piano School, New York, will keep their studios open during July and August.



THUEL BURNHAM,
from a painting by Zaidee Morrison.

Mr. Burnham and Mr. Wragg go to their summer home in Stockbridge, Mass., the first of July, motoring to New York weekly for their classes. The school courses cover every branch of piano playing as well as all branches of theory.

OSCAR SEAGLE

Elwyn Thomas, elder brother of Thomas Thomas, because of his General Motors and church engagements, found it necessary to fly to Chattanooga, Tenn., where he appeared as one of the soloists in the Spring Music Festival. With Barbara Farnsworth, soprano, he sang leading roles in Mozart's Cosi Fan Tutte in New York in February.

An important feature at the Seagle Colony at Schroon Lake, N. Y., this year will be the assembling and training of units for concert and radio work. A new group, the Oscar Seagle Singers, has already been engaged by the Lucius Pryor Management for an extended tour next winter.

William Wright, bass-baritone, who has studied under Mr. Seagle for several years, has also been signed for a summer tour by Mr. Pryor.

Mr. Seagle has sent units every Sunday during the winter season to Station WGY for Sunday Vesper Services in Schenectady to give semi-sacred programs over the air. Arrangements are being completed to make this a regular feature.

John Seagle broadcasts weekly with the Cavaliers and has given numerous recitals in the environs of New York. His electrical transcriptions of well-known hymns are used by local radio stations. Mr. Seagle appeared last winter in a radio play written around The Ninety and Nine, a hymn which his father did so much to make famous. The elder Mr. Seagle was to have sung it, but was unable to do so because of an accident.

CAROLYN GRAY

Carolyn Gray has been engaged to coach in concert and radio repertoire and microphone technic at the Fillion Studios, Pittsburgh, Pa., in July.

Among the artists who have been working with Miss Gray are Bernice Van Gelder, Arturo Cheltrie and Jean Tennyson, all of whom are now in Europe for operatic appearances. Also Willie Morris, Charles Kullmann, Celia Branz, Nicholas Massue, Marianne Mabel McMannes, Helen Board and Sue Hicks.

Miss Gray will leave on August 1 for Hollywood with Lily Pons. She returns to her New York studio November 1.

SOLON ALBERTI

Rad Robinson, tenor, is heard with the King's Men quartet on the NBC networks twice a week. Frances Watkins, soprano, is a member of the "Dixie Debs," a girls trio singing every week for NBC. Robert Oglesby, tenor, has been engaged by Lyn Murray for a male chorus at Dallas, Tex. Trevor Clark, tenor, is singing a weekly program over WBNX, called "Modes and Melodies." Margaret McCulloch, contralto, sang songs of Gardner Read under the auspices of the Composers Forum over WQXR. Jeanne Samter Heinz, soprano, gave her costume program on May 5 in Scranton, Pa.; 6, in Wilkes-Barre; 9, at the West Side Synagogue in New York City.

All are singers from the New York studio of Solon Alberti.

KATE S. CHITTENDEN

Six young women and one man of the Chittenden Studio, New York, collaborated in a musicale on June 10. They were Geraldine B. Farley, Mary L. Zastrow, Edith B. Miller, James P. Ellis, Elizabeth Guion, Emilie G. Stehli and Hida Davis. Piano works only were heard, ranging from Schumann and Chopin to the moderns Merikanto, Ibert and Debussy. The outstanding merits of the Chittenden teaching were apparent, including thoroughness, intellectual appreciation and understanding. beauty of tone and range of dynamics.

F. W. R.

DORNAY-CULP STUDIOS

Artists from the New York studio of Louis Dornay and Betsy Culp on the radio are John Gaynor who sings on Sundays on the Fischer Baking Company program over WHBI; Dorothy Kirsten heard Wednesday evenings for the Postal Telegraph over WINS; and Lucille Manners, soprano for the City Service programs, who recently fulfilled a week's engagement at the Roxy Theatre, New York.

LEON CARSON

Leon Carson, vocal teacher of New York and Nutley, N. J., presented his tenth annual Hour of Song at the Spring Garden School Auditorium of Nutley on May 25. There was a capacity audience who received Mr. Carson, his artists and younger pupils with spontaneous enthusiasm.

The program was arranged to show the qualifications of each singer and their interpretative abilities. There were German Lieder by Brahms, Schumann and Schubert; old Italian songs by Pergolesi and Gluck, with the duet, La ci darem la mano from Mozart's Don Giovanni interpreted by Miss Volkert and Mr. Baird; well sung Italian operatic arias; and charming English songs.

Among those appearing were professional singers who showed both vocal and artistic prowess. These included: Agnes Latimer, Dr. Paul Booth, Betty O'Neill Scott, Constance Clements Carr, Winifred Parker and Frida Volkert. Henry Baird, a newcomer, who possesses a baritone voice of admirable quality, made an exceptionally fine impression.

All the students displayed ease and freedom of tonal production, intelligible diction, good phrasing and style. Even the younger singers had poise. These, in addition to those already mentioned, included: Georgie Gottfried, Gertrude Morris, Charles Althoff, Rita Christell, Esther Fruit, Annamae Vogelzang, Gene Solomino, Helen Bartle, Erna Finley, Charles Christell, Emma Denninger, Inez Church and Bernard Klein. The singers were ably assisted at the piano by Georgie Horton Wing and Mildred Browne.

J. V.

EMANUEL ONDRICEK

Emanuel Ondricek recently returned from a six weeks' European tour and resumed teaching in New York and Boston. In Prague, Czechoslovakia, March 20, Mr. Ondricek conducted the Prague Philharmonic Orchestra with one of his artist-pupils, Ruth Posselt, American violinist, playing three major concertos. Following this concert Mr. Ondricek and Miss Posselt, with the assistance of Gladys Ondricek, pianist, inaugurated a series of concerts for two violins and piano in several central European cities. A larger tour has been arranged for next season. Miss Posselt also is reengaged as soloist with the symphony orchestras in Amsterdam, Stockholm, Paris, Prague and Vienna.

EMANUEL ONDRICEK

Among Mr. Ondricek's artist pupils are two who give New York recitals next season—Marion Burroughs, fifteen years old, and Frank Zecchino, fourteen, both of whom

(*Continued on page* 46)

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Geneva Academy Marks Fiftieth Birthday

New Composition for Event—Beethoven Festival Held—Paderewski in Switzerland

GENEVA.—The Academy of Music recently celebrated the fiftieth anniversary of its foundation with a concert of unusual interest. After a prologue and a revue in which the pupils assisted, a program followed with a work for five wind instruments by Roger Vuataz (first audition) and Georges Migot's oratorio Le Rossignol en Amour, delightfully presented by clever performers.

A Beethoven Festival took place in Victoria Hall when Samuel Baud-Bovy led, and the concerto (No. 4), had Paul Loyonnet as piano soloist. Both conductor and soloist were given warm receptions.

Otto Barblan, organist at Saint Peter's Cathedral, played a charming list of works, and chorales and Noëls were sung by the Petit Choeur. The Choeur d'Orlova, under the direction of Maroussia Orloff, also appeared at the cathedral, interpreting Russian religious music. In memory of Fritz Bach, the choir of the Temple de la Madeleine recently presented the composer's oratorio, The Legend of Saint Christopher.

The Carillon, a chamber music society devoted to new music, gave a concert in memory of Pierre-Octave Ferroud, French composer who died last year. In addition to Ferroud's trio for oboe, clarinet and bassoon, Henry Barraud's trio, and Meyerowitz's concerto were also heard.

A program of French music under the auspices of the Auxiliary Group of the International Union, had unusual success. Various ancient and contemporary songs were interpreted by Mme. Lise Teillac, accompanied by Mme. Veillet-Lavallée. Jacqueline Blancard, pianist, won success in pieces by Debussy and Poulenc.

VARIED SOLO HEARINGS

Among the various recitals should be mentioned that of Olga Daragan, pianist, who revealed brilliant technic and romantic feeling. In Liszt's E flat concerto, Marie Panthès played the second piano part.

Three prize winners from the Ecole Normale de Musique de Paris gave a program at the Geneva Conservatory. They were Hélène Boschi and Suzette Duval, pianists, and Antonio Janigro, violinist. Prize pupils from the Geneva Conservatory plan to reciprocate with a concert in Paris.

Elise Faller, pianist, and André Levy, cellist, in joint recital, performed a duo for cello and piano by Bernard Reichel, and the second sonata by Gabriel Fauré.

The Société Romande closed its operatic season with a splendid presentation of Walküre, under the direction of Karl Alwin, from the Vienna Opera. Mmes. Hilde and Anny Konetzni, Wally Kneubühler, MM. Adolf Fischer, and Harold Wanner sang the leading roles. Otto Erhardt was the efficient stage manager.

Rigoletto also had several performances, with Mmes. Dina Mannucci, Renaud, MM. Carlo Galeffi, Enzo de Muro Lomanto, Enrico Spada and Beckmans in the cast.

PADEREWSKI REAPPEARS

Paderewski recently gave two concerts for charity in Switzerland: at Soleure, a recital for the benefit of the Kosciusko Museum Society, and a few days later, with orchestra, in the Lausanne Cathedral, the proceeds, some 16,000 Swiss francs, going to the unemployed. The venerable pianist was given ovations and added many encores.

RUSSELL PAUL.

Year's End in Brussels Brings Tonal Treats

Philharmonic Society Invites Orchestra and Chorus from Other Cities—Stell Andersen in Piano Recital

BRUSSELS.—The Maison d'Art held a concert with Edwin Fischer and his orchestra in a program of Bach's concerto in D minor, for piano and orchestra, Vivaldi's concerto for strings, Giovanni Gabrielli's Canzone per Sonar, Mozart's symphony in B flat, and Fischer's concerto in G for piano. All the interpretations were noteworthy. The association also gave us René Le Roy (flutist) and Aimée Van de Wiele (harpsichordist) in sonatas by Bach, Blavet, Hasse, and Handel with all the *allegros* taken too rapidly.

The Philharmonic concert under Erich Kleiber, brought among other delights, Beethoven's piano concerto in E flat authoritatively played by Rudolf Firkusny. Another (final) Philharmonic evening introduced Issay Dobrowen as conductor, and Erica Morini as the scintillating soloist. Her offering was the Brahms concerto.

Our Philharmonic Society invited the Rotterdam Philharmonic Society, under Eduard Flipse, to give a concert here; and also bade the orchestra, chorus, and soloists of Aix-la-Chapelle, under Herbert von Karajan.

Stell Andersen, American pianist, achieved a recital admirably executed from every point of view. Ignaz Friedman did a Chopin piano recital, but his constant alteration of the composer's intentions frequently offended local experts. A delightful dance event by Marga Waldron (American) assisted by Eleanor Mangum, pianist, attracted a large audience, and both artists were warmly received.

SIDNEY VANTYN.

George Hoyen Conducts in Colombia

BOGOTA, COLOMBIA.—George Hoyen, young American conductor, achieved a triumph in his recent appearance here at the head of local players. The soloist was Elizabeth Travis, American pianist, who also scored a success for her playing of the Haydn concerto. Orchestral numbers included the Fire Dance (de Falla) and the overture to Mozart's Marriage of Figaro. Under Mr. Hoyen's able leadership, the orchestra attained effects of excellence and musical finesse surpassing any of its past performances. At the end of the program an ovation awaited musicians and conductor. The audience, a capacity one, included the diplomatic corps.

W. M.

Providence Choral Group In Program

Spring Events Enlist Rhode Island Musicians

PROVIDENCE, R. I.—The University Glee Club united with the Choral Club of Hartford in a delightfully entertaining concert in the Metropolitan Theatre. The clubs sang separately and together, with Ralph Baldwin of Hartford and Berrick Schloss of Providence conducting. The program contained also the two-piano team of Walter Deckelman and Marshall Seeley of Hartford, Mr. Seeley accompanied for the Choral Club and Earl Perkins for the University Glee Club.

The Providence Singers, directed by George Faulkner, presented a program in the Beneficent Congregational Church. The principal work was the Fauré Requiem with Louise Faulkner, soprano; Thomas Cross, tenor; and Harry Hughes, baritone, as soloists. There was a small string orchestra led by George Jordan, violin; Mildred Bidwell, organ; John Twombley, piano, and a Brass Choir.

At the Second Annual Convention of Organists, held in All Saints Memorial Church a recital was given by the winners in the Young Organists' Contest. Alexandre Peloquin of Woonsocket won first prize, and Ernest Taylor of Apponaug, second prize. Roberta Bitgood of Bloomfield, N. J. lectured on Hymnody. The chief event was the splendid organ recital in Sayles Hall, Brown University by Winslow Cheney of Brooklyn, N. Y.

Music Week brought many fine programs. These included male chorus groups and a recital by Joseph Paul Smith, baritone; an All Club Program; combined glee clubs and orchestras of Providence Public Schools conducted by Walter H. Butterfield; the WPA Providence Concert Orchestra (Edward Caffier, director); Chamber Music Group of the Providence Symphony Orchestra and Junior League Glee Club (Dr. Wassily Leps, conductor); junior club artists; massed choirs, and Catholic club groups (Rev. Leo Rowlands, director, Gertrude Joseffy Chase, pianist, Edward Stuntzner, cellist; and Lorette Gagnon, pianist).

The Glee Club of St. Dunstan's School presented Gilbert and Sullivan's The Mikado under the direction of Lawrence Apgar.

B. N. D.

OFFERS CORONATION CONCERTS

MYRA HESS

has played in England since returning in the late spring from her American tour, two Coronation recitals over the radio, one for England and one for the Empire. The pianist also performed the fourth Beethoven concerto at the Coronation concert given by the Royal Academy of Music in London, with members of the Royal Family attending.

Orchestras Featured In Havana Summer Season

Pro Arte Musical Sponsors Leading Events—Notes on Other Activities

HAVANA.—In the Auditorium a large audience heard the Symphony Orchestra of Havana. Schumann's symphony (No. 4) and piano concerto in A minor were heard (the latter having Hellen Metzger as the competent and charmful soloist), followed by Brindis de Salas, and Rimsky-Korsakoff's The Russian Easter Overture. Gonzalo Roig conducted.

Marcel Hubert, cellist, gave two delightful recitals for members of the Pro Arte Musical Society. Among his numbers was Ropartz's E major sonata, with the capable Solon Alberti at the piano.

Maria Pissarevskaya, Russian contralto, offered a well-delivered program of arias and songs in German, Russian, English, Italian, French and Spanish. Yascha Fischermann accompanied.

The Auditorium was crowded with members of the Pro Arte Musical Society, to enjoy Tschaikowsky's ballet, The Lake of Swans. Alicia Martínez and Emile Laurens did the leading roles, assisted by Ada Armand, Martha Andrew and Josefina de Cárdenas. The entire troupe achieved artistic effects much applauded. The cast, by the way (with the exception of Emile Laurens) consisted of members of the society, pupils of Nicolai Yavorsky. The Philharmonic Orchestra of Havana was under Amadeo Roldan's baton.

Our Philharmonic Orchestra had George Grauber as a guest conductor for one of its recent concerts. At the following session Amadeo Roldan was in command. Handel's concerto in B flat and Debussy's Dances, both for piano and orchestra, featured Josefina Hernandez Daniel in the solo part.

HUBERTO DE BLANCK.

Marcel Dupré Returning for Tour in the Autumn

Bernard R. Laberge, Inc., announces that Marcel Dupré, organist of St. Sulpice in Paris, Paris Conservatory, Fontainebleau Conservatory, and the Ecole Normale de Musique, is coming to America for his sixth transcontinental tour of two months beginning in October. Mr. Dupré will be accompanied by his daughter Marguerite, pianist, who is to play a number of joint concerts with her father presenting a new composition of Dupré's for piano and organ, variations on two themes.

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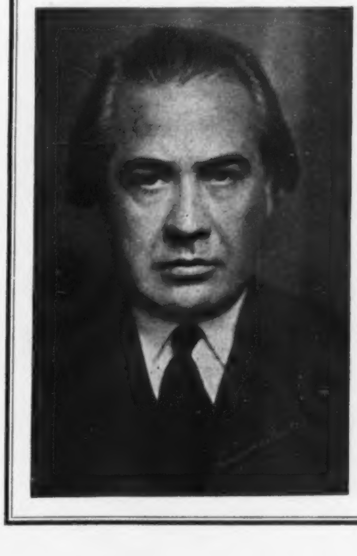

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California Society of Musicians Has First Chamber Music Festival

American Works Have Baptism on Successful Program—Federal Orchestra Heard under Samoussoud and Usigli—Recitalists Appear

Los Angeles.—The first annual chamber music festival under the auspices of the California Society of Composers, occurred on May 24, 25 and 26 at the Friday Morning Club. It met with emphatic approval and warm audience response, the programs showing high standard and artistic merit comparable with any contemporary national group. Dr. Mary Carr Moore's quartet in F minor was given a masterly reading by the Boris Morros String Quartet, Messrs John Pennington, Jack Pepper, Philip Kahgan and Alexander Borisoff, disclosing a work of intrinsic beauty and fine balance. A romantic sonata for cello and piano, by Vernon Lertwich, held some lovely moments, ably expounded by Fritz Gaillard with the composer at the piano. As to a group of my own songs, I may quote my colleague, Bessie K. Williams, who said, "Each a strongly written and thankful concert song, especially effective as sung by Mrs. Saunders, whose long range and affluence of tone made much of each item." Frances Marion Ralston's trio for harp, flute and cello, was played by Catherine Jackson, Martin Ruderman and Miss Aller, proving impressionistic in its moods and treatment. An ingenious quartet for woodwinds and horn by Elinor Remick Warren was bright and spontaneous, of sustained interest; performers were Martin Ruderman, Gordon Pope, Gerald Caylof, Huntington Burdick and Don Christlieb. The poetic flow of Hiawatha was exquisitely limned in music in the Famine Scene, set by Homer Grunn for speaking voice and piano; Celeste Grunn gave sincerity to the lines above the composer's accompaniment.

Dr. George Liebling's first sonata (C major) for violin and piano, was robust and virile music, of sincere and consistent beauty; Frances Forster and the composer delivered it magnificently. The variations and fugue for string quartet, by Hugo Davise, was strict counterpoint based on the traditions of the ancient Netherlands schools, extremely difficult of comprehension but of sound craftsmanship and finesse. Its almost insuperable difficulties were conquered by the New Motive Quartet, Messrs. Samson Noble, Robert Koff, Arthur Jensen and Baruch Klein. The same group also officiated for the interminably long-winded and merely pedantic quartet by Charles E. Pemberton. A plaintively melodic nocturne for violin, cello and piano, by Arthur Carr, was given by the composer at the piano, assisted by Amandus Zoellner and Michael Malosek. Verna Arvey's skilled pianism feelingly interpreted three capriciously rambling piano pieces by William Grant Still, Dark Horsemen, Summerland and Radiant Pinnacle. Baruch Klein's quartet held melodic charm and some lovely passages, showing considerable promise; it was played by Jean Zubrinski, Nathalie Mustol, Marcel Aerts and the composer. Clemence Gifford gave a group of four artistic ballads, two by Elinor Remick Warren, the others by Vernon Leftwich and Arthur Carr.

Charles Wakefield Cadman's sonata for violin and piano revealed its intrinsic charms and fine workmanship at the hands of William Benner and the composer. Willy Stahl's striking individuality and masterful writing were displayed in a fine quartet, given by Albert Angermeyer, Liebe Brownstone, Philip Arnis and Gretchen Kuehny, who also gave an interesting Celtic Quartet by Mabel Woodworth. An effectively dramatic Remember the Alamo by Adolph Tandler was interpreted by Philip Larner, tenor, and the Angermeyer Quartet. A strong and virile prelude and fugue for piano was played by the composer, Morris Browda. Art songs by Mary Carr Moore, James H. Morrison, Homer Grunn and Charles W. Cadman were sung by Annina Mueller. A dynamic Rhapsodic Suite for two pianos, by Frances Marion Ralston, played by the composer and Roxana Byers, was the concluding item.

FEDERAL ORCHESTRA APPEARS

The Federal Symphony Orchestra was skillfully controlled by Jacques Samoussoud in Trinity Auditorium on May 26; the conductor carried orchestra and audience to emotional heights with his reading of the Tschaikowsky Pathetique Symphony, and effectively supported the two soloists. To again quote Bessie K. Williams, since my wife was soloist in two of my own songs and two Wagnerian arias: "Mrs. Saunders' rich tone quality was enhanced by the orchestral accompaniment and carried easily over it. She was at her best in When August Sings, a demanding art song orchestrated stunningly by the composer. In Japanese Night Song the soprano's interpretation was delicate and beautifully enunciated. Elsa's Dream was sung with direct appeal and lovely round tones. . . . The Battle Cry (Die Walküre) was a big undertaking for the diminutive singer, but she handled it splendidly and won round after round of applause at its close." Mae Gilbert Reese displayed brilliant pianism and appealing tone as soloist in Felix Borowski's D minor concerto, delivering it with artistry and musicianship.

Gastone Usigli triumphantly led the Federal Symphony Orchestra, soloist and chorus through an operatic concert of heroic proportions in the Philharmonic Auditorium on May 19. The climax of the evening was indubitably a condensed version of the third act of Wagner's Mastersingers, which was charged with virility, and another dramatic highlight was the triumphal scene from Verdi's Aida. The large chorus sang splendidly and effectively. The soloists were competent, with the resonant bass of Charles Henri de la Plate outstanding; there were Merle Floyd, Irene Cross, Marguerite Tiedcke, Saul Silverman, Eugene Pearson and Charles King.

RECITALS

Martha Vaughn's lovely lyric soprano and interpretative artistry won her many plaudits in a concert at the Orsini Studios on May 20. James Shomate contributed excellent support at the piano.

Marguerite Bitter, pianist, and Mary Teitsworth Boyd, soprano, gave a well chosen, well delivered and varied program warmly received in the Baltimore Music Room on June 1.

John Crown proved himself an able Chopin exponent with his all-Chopin recital in the Ken-Mar salon on May 28. Virile interpretations were supported by virtuoso technic, with lovely singing tone and well balanced dynamics.

R. D. S.

Humana Choir in Fullerton, Cal., Concert

Fullerton, Calif.—A concert under the direction of Benjamin Edwards, of the Fullerton Junior College, was presented by the

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SCHOOL OF MUSIC
SUMMER SESSION—JUNE 18 to JULY 30, 1937
Applied and Theoretical Music. Public School Music. Bachelor and Master of Music Degrees.
Max van L. Swarthout, Director
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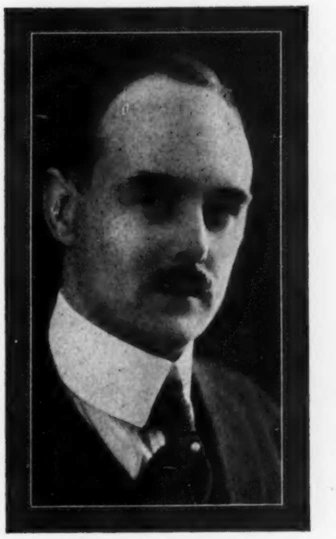
Humana Symphony Choir here on May 21. Mr. Edwards has developed this group into a splendid ensemble, and the program was of high calibre and varied interest. A unique feature of the evening was the presentation of a series of tableaux, one of the most effective being The Good Shepherd when Mr. Edward's own composition of the same name was sung.

In addition to incidental soli, sung by members of the choir, Wesley Morgan played organ numbers which were appreciated, and Duci de Kerekjarto, Hungarian violinist, played two groups of violin selections in a brilliant fashion. Mr. Kerekjarto was assisted by Marika Selivan accompanist. J. H.

COMPOSES NEW ORCHESTRA SUITE

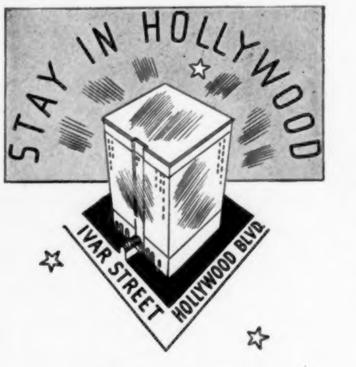


VERNON LEFTWICH,

Los Angeles composer, whose new suite for orchestra, What the Moon Saw, was played on May 25 at the University of Redlands, Calif., under Vernon Robinson and on June 9 by the Los Angeles Federal Project Orchestra (Gastone Usigli, conductor) at Trinity auditorium.

Rambling Around

Vladimir Bakaleinikoff, conductor, composer and violist, for the past ten years associate conductor of the Cincinnati Symphony Orchestra with Fritz Reiner and Eugene Goossens, has joined the Hollywood music colony. Mr. Bakaleinikoff was also musical director for the Louisville Civic Arts Association, leading six orchestra concerts yearly in Louisville. He has been guest conductor of both the Minneapolis and the Indianapolis orchestras. For the past eight years, Mr. Bakaleinikoff has been in charge of advanced conducting classes at Interlochen, Mich., and will be there during the final two weeks of this summer session. He has been engaged as conductor of the first two concerts on July 12 and 17 of the Portland (Ore.) Symphony Orchestra at the Portland Stadium, and from July 18 to August 3, directs concerts of the orchestra of the State University at Moscow, Idaho.



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* * *

Virgean Englande Estes, concert pianist and teacher, was presented on June 7 in a recital by the National Guild of Piano Teachers at the club house of the International Sunshine Society. Mme. Estes had piano study under Percy Grainger, Maria Carreras, Josef Lhevinne and Edwin Hughes, and composition with Felix Borowski of Chicago. She made her New York debut in recital in 1932 at Town Hall. Mme. Estes will give a five weeks' summer course starting June 23 for advanced players and teachers.

* * *

The Radio City Music Hall program (Erno Rapee, conductor) will perform on June 27 suite for orchestra, Program Music, by Thomas Griselle of Hollywood.

* * *

The University of Southern California school of music (Max van L. Swarthout, director) had its fifteenth annual musical revue on May 24 at Bovard Auditorium. Musical organizations appearing were the Trojan band, orchestra, glee club, marching chorus and soloists.

* * *

Members of the musical and motion picture world gathered in the Lido Room of the Hollywood-Knickerbocker Hotel on May 24 to honor Mrs. Leiland Atherton Irish, manager of the Hollywood Bowl concerts, operas and dancing programs. A piano recital and lecture on the subject, Modern Music—Good, Bad or Mad, was given by Maurice Zam. Others appearing on the program were Marguerite Namara, formerly of the Opera Comique and Chicago Opera, and Duci Kerekjarto, Hungarian violinist.

* * *

The Behymer Artist Bureau list includes Maria Jeritza, Marion Kerby, Ruth Gillette, Myris Jackson, Emery Darcy, Wynne Davis, Blythe Taylor Burns, Clemence Gifford, Richard Tetley-Kardos, Radiana Pazmor, Dorothy Wade, Pasmore & Trerice, Irene Bewley, Ignace Hilsberg and the Pearl Wheeler Dancers. Wynn Rocamora of the bureau has booked a summer course at the Western Washington College, Bellingham, Wash.; the artists include Emery Darcy, Clemence Gifford, Tomiko Kanazawa, Pasmore & Trerice and the Pearl Wheeler Dancers. Clemence Gifford has been invited to sing with the Kolisch Quartet when the new Schönberg work is performed in July at the University of California at Berkeley.

ENTERPRISING HOTEL EXECUTIVE

MARY O. KEHRLEIN,

managing director of the Hollywood Knickerbocker Hotel, has inaugurated a series of musicales in this hotel. Maurice Zam, pianist and lecturer of Hollywood, is in charge of all events.

* * *

Estelle Brown Mills, Los Angeles teacher of singing, also has a studio at Laguna Beach, Calif., and four of her artist students appeared there on June 3 at the Laguna Beach Hotel. James Townsend gave a recital on May 21 under the auspices of the Pasadena Opera and Fine Arts Club at the Flintridge School for Girls.

* * *

The MacDowell Club of Allied Arts of Los Angeles gave a Soiree Musicale on May 27 at the home of Mrs. George D. Chambers. The program was in charge of Risser Patty, vocal teacher of Hollywood, and the artists participating were Carolyn Thomson, soprano; Frances Mullen, pianist; and Waldo Winger, baritone. The accompanist for Miss Thomson was Robert Flack, and for Mr. Winger was Deane Mauk.

* * *

Ellis Rhodes, tenor and voice teacher of Los Angeles, directed the Post Office Glee Club in a concert on April 24 at the Los Angeles Polytechnic High School. Westward Ho was the work sung, Indian music compiled and arranged by Mr. Rhodes. On April 30 he directed a musical program for the Eagle Rock Women's Twentieth Century Club. On May 21 a concert by two artist students, Mabel Swanson, soprano, and Robert Kingdon, baritone, was given at the Los Angeles Conservatory of Music and Arts. Mr. Rhodes is director of music at the Wilshire Boulevard Christian Church where on May 16 he presented Gounod's Messe Solennelle with a chorus and Mabel Swanson, soprano; David Bennett, tenor; and Brenn McCormick, baritone, as soloists.

* * *

Robert Flack, pianist-accompanist of Hollywood, played for Edith Lorard, Hungarian violinist, in a Mothers' Day program on May 7 for the California Legislature at Sacramento. He recently had engagements with Marguerite D'Alvarez and Carolyn Thomson. Mr. Flack and Harold Gelman, pianist, give a recital in June at the El Encanto Hotel at Santa Barbara.

* * *

Maurice Zam, pianist-teacher-lecturer of Hollywood, presented a lecture-recital on May 15 for the Long Beach Pianists Association (Jane Stanley, general chairman).

* * *

Grace Bush, composer-pianist of Los Angeles, was accompanist for John Patrick,

(*Continued on page* 38)

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Rambling Around

(*Continued from page 37*)

bass, in his recital on May 26 at the Los Angeles Biltmore Hotel. Mr. Patrick included on his program for the first time sung anywhere, her new song, The Buccaneer, words by John Masefield. Mrs. Bush gave her lecture-recital, Great Hymn Writers and Their Hymns on June 6 at the Florence Avenue United Presbyterian Church, and included her new setting of Lead, Kindly Light. She gave a musicale recently in honor of Winifred Byrd, pianist and Grace Hoffman Brewer, soprano.

* * *

Russell Horton, Hollywood tenor, was a soloist on June 6 in The Creation under the direction of Albert Button at Oneonta.

* * *

Ernest Douglas, organist and choir director of Los Angeles' St. Matthias Church, played his composition, Pastorale and Finale (Tuolumme Suite) on May 31 at St. Paul's Cathedral.

* * *

Adelaide Anderson School of Music, Pocatello, Idaho, has engaged Michael Wilkromirski, violinist of Chicago, to give a master class this summer which began on June 8. Artist students who offered piano recitals included Marjorie Miller-Jones, Arlene Martindale, Olga Hines, Rula Merle Jones, Ralph Jones. The annual commencement concert was given on May 27.

* * *

Yascha Davidoff, basso-cantante of Hollywood, opens the Redlands Bowl concert series on June 29. Grace Mullen will direct this fourteenth season. He makes his debut on July 29 at the Hollywood Bowl singing Ferrando in Il Trovatore. He appeared on June 4 with Frederick Stark's radio orchestra.

* * *

Paul Dennis, bass-baritone now in Hollywood, is a graduate of the Institute of Musical Art of the Juilliard School of Music, and won four fellowships in the Juilliard Graduate School. Much of his past vocal study was done with Samuel Margolies, vocal teacher of New York. Recently he played in Max Reinhardt's New York production of The Eternal Road. Mr. Dennis made concert tours through Europe and the Orient in 1926 and 1933, and has been bass-baritone in the Sunday series of operatic broadcasts from the Radio Music Hall in New York (Erno Rapee, conductor). Mr. Dennis has been singing on the transcontinental tour of the Byzantine Quintet and is to appear at the Hollywood Bowl on July 29, as the Old Gypsy in Il Trovatore; August 12 as Mischa in The Bartered Bride; and August 26 as Prince in Madam Butterfly.

* * *

Baxter Rinquest, teacher of singing, formerly head of the Rinquest School of Music of Denver, has opened a studio in Hollywood. He taught in the extension department of the University of Denver and was director of the Denver Music Week Association. He is the author of How to Develop Your Speaking Voice. Marcia Rinquest, mezzo-contralto, his wife, won the Rocky Mountain Music Festival contest for voice in May, 1936, and sang contralto roles during the past two seasons with the Denver Grand Opera Company. Mrs. Rinquest appeared on May 13 with the Kiwanis Club of South Pasadena. C. D. K.

Harold Kellogg Presents Two Artist-Pupils

HOLLYWOOD.—Harold Kellogg, vocal teacher and coach of Hollywood. presented two of his artist-pupils on May 27 at the Beverly Hills Women's Club. Harold Peterson, baritone, possesses a voice of the robust, hearty type. His upper tones are too open; a fault that can be remedied, however. The large audience applauding him whole-heartedly, particularly enjoyed Handel's Where'er You Walk and an encore at the end of the first group, Tally-Ho by Peoni. Florine McKinney, soprano of motion pictures, made an auspicious debut. Her voice is small but well placed and sustained, and she exhibited vocal style, clear enunciation and musicianly intention, and was rewarded with appreciative applause which brought two encores. Richard Tetley-Kardos gave admirable support. C. D. K.

William Bachenheimer's Students Heard in Hollywood

HOLLYWOOD.—William Bachenheimer presented nine of his vocal pupils on May 26 at the studio of Mr. and Mrs. Edward Auslender. Prefacing the program he talked about vocal teaching and sang two songs, disclosing a resonant baritone voice of ample volume under full control and phrasing with finesse. Mr. Bachenheimer is also a pianist par excellence.

Mr. Bachenheimer's pupils demonstrated admirable training. The students were Hester Hudson, Maurice Goldman, Lois Cassell, Hidda Roland, Harold Godchaux, Barbara Auslender, Patricia Patterson, David Sheinart and Gretel Schubert. C. D. K.

Francis Findlay Active as Conductor and Educator

Francis Findlay, conductor and member of the faculty of the New England Conservatory of Music, Boston, is a native American, an honor graduate (under Louis Kloepfel) of the New England Conservatory in 1917. He played in the Boston Symphony Orchestra under Muck and Monteux, and studied composition and conducting with Chadwick and Stuart Mason; conducting with Mollenhauer, Paumgartner, Krauss, Zallinger, Karajan, Walter.

Mr. Findlay has held various educational positions, including that of assistant director of music in the schools of Boston, where he organized and developed a comprehensive instrumental music program about fifteen years ago. He resigned this post to go to the New England Conservatory. Mr. Findlay was one of the prime movers in organizing the Eastern Music Camp, and served as musical director for its first three seasons (1931-1933). Here he conducted a full symphonic orchestra of young people and a small orchestra of faculty members and young artists from the student body.

He has been active in the affairs of the Music Educators Conferences, having been a member of several national committees, and has lectured, conducted clinics and round table discussions and read papers before conferences, sectional and national. He has been president of the New England Music Festival Association. Frequently Mr. Findlay has been adjudicator at competition festivals and as conductor of orchestras and choruses of specially selected young musicians in the East. Among these are the Vermont State Festival Chorus and Orchestra, New England Festival Orchestra and the Eastern States High School Symphony Orchestra (with Howard Hanson at Syracuse, N. Y., in 1931). Mr. Findlay has also appeared as guest conductor of the orchestra of the National Music Camp at Interlochen, Mich.

(*Photo by Vantine, Boston*)

FRANCIS FINDLAY

As a conductor, he was invited by George W. Chadwick, director of the New England Conservatory, to organize courses, which he has carried on to the present, as well as serving as conductor of the orchestral and choral classes there. At the conservatory he has conducted Parker's Hora Novissima, all-Brahms and all-Mozart concerts, an all-conservatory composers concert (including Converse's Peace Pipe and Chadwick's Symphonic Sketches), the world premiere of Odell's The Plumber's Opera, Bach's Peasant and Coffee cantatas. He also has conducted professionally in New England and in St. Louis and has coached and conducted ballet, operatic and oratorio performances. For two seasons he was conductor of the People's Choral Union of Boston.

In 1933 he was named honorary correspondent of the Salzburg Mozarteum Academie and in 1934 was invited to serve on the faculty of this institution.

Mr. Findlay has been music consultant and editor of Oliver Ditson, Carl Fischer and B. F. Wood, whose orchestra series he edited. He has published pamphlets, articles and reviews.

Rose Dirmann's Recent Engagements

Rose Dirmann's recent engagements include: April 20, with the Phil-Sym String Quartet in Arthur Sheppard's Tryptic at the Spring Festival of the Chamber Music Society of America; 23, in a program of Shakespeare songs over CBS; 25, guest soloist at Calvary Church, New York, singing in Hora Novissima by Horatio Parker; 26, singing a prize song on the Boys and Girls program of CBS; May 2, guest soloist for the third time at Unity Church, Montclair, N. J., and in the evening in Haydn's Creation at the First Presbyterian Church, New York; 4, soloist on an all-Bach program presented by the Cantata Singers at Park Avenue Presbyterian Church, New York; 13, soloist with the People's Civic Chorus, Jersey City, N. J. During June Miss Dirmann continues her song recitals of Monday and Thursday evenings over WQXR.

Alexander and Blanche Bloch Play at Hotchkiss School

Alexander Bloch, violinist, and Blanche Bloch, pianist, gave a recital on May 23 at the Hotchkiss School, Lakeville, Conn. The program held the Cesar Franck and C minor Grieg sonatas and violin solos.

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THIRD HOUSE

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London Concert Goers Throng To Hear Toscanini Conduct

(*Continued from page 7*)

Arturo Toscanini is the man of the hour here—and man of the season, when it comes to that. For weeks Queens Hall has been sold out; for weeks music-lovers (as distinct from opera-lovers) have been thinking of nothing but the six symphony concerts organized by the B.B.C. under the title of London Music Festival, to be conducted by the magnetic *maestro* and broadcast to the nation. "Nations" would be more correct, for it is certain that most of Europe, even Mr. Hitler's Germany and the Duce's Italy (where a Toscanini is not *persona grata*) are listening to these concerts.

Two of the six have already taken place, and I need not tell Americans what they were like. Suffice it to say that the septuagenarian master of the baton is in superb form, as youthful and sprightly as ever. Even sprightlier, it seemed at times, for the Brahms C minor symphony was taken at a pace faster than we are accustomed to, in a manner more energetic than subtle, more cheerful than profound, more dynamic than restrained. Working up to this first climax were Geminiani's arrangement for string orchestra of Corelli's La Folia and two quasi-modern pieces, Busoni's Rondo Arlecchinesco and Ravel's second Daphnis and Chloë suite.

The second concert started with Elgar's introduction and allegro for strings, and this time the sternest Elgarians admitted that the spirit of Elgar was there, even when the Arturian fantasy was uppermost. Cherubini supplied the symphony (D major), Berlioz and Wagner two baton-favorites, Queen Mab and the Meistersinger Prelude, and a Tommasini novelty, Il Carnevale di Venezia, being a set of variations on Paganini's famous theme—brilliant, ingenious and amusing stuff.

Aside from Shostakovitch's first symphony, the rest of Toscanini's programs promise nothing modern, only the usual mixture of great classics and sure-fire favorites for which he is known, and the last night is to be an all-Wagner concert. Nothing has been left to chance, and even the sophisticated critic cannot grumble at such performances, though he may be allowed to reflect on the pity that a conductor of such genius and popularity has not a more adventurous repertoire.

With Toscanini at Queens Hall and Furtwängler at the opera house, Londoners may well feel that their town is for the moment the center of things musical. The German conductor (who, one hears, is in no better graces in his country than Toscanini) has completed the performances of Wagner's Ring. Kerstin Thorborg has given us a magnificent Fricka. Kirsten Flagstad, who replaced Frida Leider as Brünnhilde, and Lauritz Melchior were in the cast. Both Brünnhildes have their partisans here; both have their special virtues, and the ideal would be a combination of the two. There is surely nothing more thrilling than the dramatic intensity of Leider, nor more satisfying than the easy flow of gorgeous tone emitted by Flagstad, especially in the higher registers.

Melchior returned to Covent Garden as Siegfried, and in addition to his usual vigor presented a greater variety of color and mood than heretofore. As to Furtwängler, he has roused public enthusiasm to an extraordinary pitch, and deservedly so, for whatever one may think of his dramatic readings of the classics, his methods are eminently suited to Wagner. Before the third act of the first Götterdämmerung he was given a tremendous ovation.

VANNI-MARCOUX IN PELLÉAS

A new production was Pelléas and Mélisande with Albert Wolff, of Metropolitan memory, in command. He had an all-French cast, with the exception of the title part, taken by Lisa Perli, English despite her pseudonym. She made a properly wistful and droopy Mélisande, naïve and childlike, with a fresh, clear voice to suit her interpretation and appearance. André Gaudin was a youthful-looking Pelléas, though not heroic in voice; but the real hero of the evening was Golaud, impersonated by that grand veteran, Vanni-Marcoux—a tragic and noble figure that filled the stage and the minds of the audience. The rest of the cast was competent. The setting was that of the Champs-Elysées Theatre in Paris, designed by Boris Bilinsky, simple and effective but hardly adequate to the size of the Covent Garden stage.

Aida has been repeated with Eva Turner in the title role; and so has Carmen, again with Renée Gilly and the always artistic Giovanni Martinelli. Dennis Noble was a new Escamillo, hardly "heavy" enough for the part, but Eidé Norena once again gave the finest female vocal performance of the evening as Micaela.

At the Glyndebourne Festival the event of recent days was The Magic Flute, conducted as usual by Fritz Busch. Figaro was also added and I shall reserve comment on both productions till next time. All Glyndebourne performances hitherto have been virtually sold out, despite the fact that attendance involves a fifty-five mile journey from London, and a minimum expenditure of $25 to $30 for two persons, not to mention about seven hours' time.

GIGLI DRAWS

Albert Hall (capacity 10,000) was jammed, despite the fine summer weather, for Gigli's first recital of the season. He has become too expensive for most opera houses, so that the fans have no choice. He sang all his familiar numbers from Pergolesi's Nina to the romance from Cileà's Arlesiana, plus innumerable encores. Betty Humby, a Schnabel pupil, filled the resting times with Chopin *et al*, earning sometimes premature applause from an audience in generous mood.

A seasoned singer, Lotte Schoene, and a new one, Margrit Franke, have given song recitals. Miss Schoene's limpid tones went well with the airy grace of the lighter Romantics; Miss Franke, a pupil of Reinhold von Warlich, did credit to her teacher in an exacting Lieder program. Another recital, by Tatiana Makushina, was entirely devoted to songs by Gretchaninoff, with the composer at the piano.

Among the pianists we had Mieczeslaw Horszowski, distinguished interpreter with broad modern sympathies; Lubka Kolessa, whose agility is astonishing; and Josef Wagner, a German refugee, whose command of the German classics did not save him from being barred from performing them for Aryans in the Fatherland.

COAST SINGER IN OPERA

RUTH TERRY KOECHIG,
mezzo-contralto, of Hollywood, appeared in a recital on June 12 for the Dominant Club at the Los Angeles Athletic Club. She sang the role of Quickly in Falstaff on May 26 for the Euterpe Opera Reading Club at the Biltmore Theatre. Miss Koechig recently returned from a concert trip to Omaha and Chicago.

Esthonian Music Progress Moves Strongly

Ballet, Opera and Symphonic Events—Berlin Philharmonic Orchestra as Guest—Programs of International Variety

TALLINN, (ESTHONIA).—Ballets claimed public attention recently and met with unusual success. The Esthonian Ballet presented first performances of Drigo's Flora's Awakening, and L. Nielsen's Laksmi. Balletmaster Rahel Olbrei's skillful art was generally admired. Raimund Kull conducted. The visiting Jooss Ballet made a deep impression here. The Menaka-Indian Ballet gave three showings, enchanting with rare and original artistry. Two performances by Spanish dancer Nati Morales were particularly impressive.

OPERA DOINGS

At the Opera Moniusko's Halka, with Olga Tiedeberg and Martin Taras in leading roles; D'Albert's Tiefland, restored with new scenery; Madam Butterfly with Japanese soprano Tapalez Isang; Eugen Onegin and Rigoletto with A. Tscherkasski, baritone, in the title roles. R. Kull was the adept conductor.

A real event was the visit of the Berlin Philharmonic Orchestra under Eugen Jochum, with the principal offering of Beethoven's seventh.

Foreign conductors added to the interest of the season. W. Bierdja from Poland presented a new symphony by H. Eller, native composer. Armas Järnefelt, from the Stockholm Royal Opera conducted a list of Esthonian and Finnish composers. R. Schulz-Dornburg, from Germany, gave Brahms. R. Stephan led works by Belgian composers. The Tallin Conservatory Orchestra, under J. Aavik, introduced two young composers—G. Heuer and A. Uritamm. A list of Russian Soviet composers—Mjaskovsky, Aleksandrov, Steinberg, Zelobinski, Kabalevski—was performed by an amateur orchestra made up of workmen.

The Danish Quartet, playing works of modern Danes, left a feeling of artistic satisfaction. An interesting item was the concert of piano and violin music (which won prizes from the Esthonian Academic Society of Musicians) by local composers J. Aavik, E. Oja, E. Aav, J. Bleive and E. Arro. Midsummer Night, for mixed chorus, solo-voices, and orchestra, by A. Vedro, met with warm appreciation.

An outstanding recent hearing was the radio performance of Requiem by C. Kreek. The work had J. Aavik as conductor.

RIHO PÄTS.

Photo by Marant, Paris

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◆

Management: RICHARD COPLEY, 113 West 57th St., New York

NEW MUSIC OF INTEREST AMONG WORKS

REVIEWED BY LEONARD LIEBLING

FOR PIANO SOLO

Piano Improvising. By Art Shefte.

Popular music takes itself seriously these days, and claims that its performance in the most modern sense has become somewhat of an art. Certainly it requires skill, as one realizes when listening to the best of the swing orchestras and pianists.

In Piano Improvising, Mr. Shefte shows how the simple arrangement in which most popular songs are published (so as to make for easy selling) may be converted into better and more piquant harmonies, and enable the amateur to perform "in modern professional style."

Chord progressions in all the keys are shown, harmonic relationships set down, transposition explained, and common-sense methods are offered for the identification and construction of chords. It appears that the bass treatment is the real secret of "improvising" on popular music, and so the present opus goes thoroughly into the ways to build those foundations. Given the ability to read music, and to do a bit of thinking, any pianist interested in the department of popular music (or even art music) may gain useful ideas by studying Mr. Shefte's suggestions. (Forster Music Publisher, Inc., Chicago.)

Kramm's Melodic Moods. For piano solo, by Max Kramm.

Of music for students in the early stages, there is almost a glut in the market. However, most of the material concerns itself almost entirely with the effort to avoid difficulties for the inexperienced fingers. Only now and then does a composer come along who remembers also that the youthful ear is not averse to suggestive harmonies and to something more than infantile tunes.

Max Kramm (of the Chicago Musical College faculty) in his Melodic Moods, sixteen little pieces, succeeds in getting away from the hackneyed type of children's examples. He gives clever occupation to the usually neglected left hand, asks the learner to become acquainted with phrasing, and uses rhythmic variety in his *morceaux* that have titles like Copy Cat, Saxophone, Serenade, the Organ Grinder, etc.

A testimonial letter from Percy Grainger to the composer of Melodic Moods, is facsimiled on their inner title page of the work. (Forster Music Publisher, Inc., Chicago.)

Two Pieces For Piano. Edited by Harold Craxton.

The "Pieces" are two short classics, one anonymous (circa 1731), the other by Matheson (1681-1764). Respectively, A New Gavote and Trio, and Courant. Easy to play, the music is excellent teaching material. Mr. Craxton has done finished editing as to phrasing, fingering, and accentuation. (Oxford University Press.)

FOR FOUR HANDS, ONE PIANO

March. For piano duet. By Alan Frank.

A quaint and humorous conceit, treated in the style of Poulenc. Harmonies and rhythms of our day not only give the march strong coloring, but also make it a tricky thing to perform well. No pabulum for students in the earlier stages of pianism. (Oxford University Press.)

Symphony in D Minor. By César Franck.

This favorite masterpiece makes a splendid duet with content admirably adapted to the keyboard. There is no mention of the arranger, and probably Franck did the version himself. (Schirmer's Library, G. Schirmer, Inc.)

FOR SOLO VOICE

Lovely Woman. By Horace Johnson.

Set to Goldsmith's immortal lines ("When lovely woman stoops to folly," etc.), this song well carries out the resigned and tender sentiment of the words.

Stressing melancholy rather than tragedy, the composer has adopted the musical style of the better folk ballads, simple in melody and harmony, and unpretentious in accompaniment. Only two pages long, the song provides excellent encore material. (J. Fischer & Bro.)

Reviewed by R. M. Kerr

Books

Theory of Music, by Robert Gomer Jones.

Much information about the fundamentals of music and its notation, elementary harmony and form, and the instruments of the orchestra, is compressed into the 127 pages of this book, designed for music students in high schools and junior colleges. The idea of the work is to bring usually scattered essentials together into one volume. There is a separately issued workbook, containing test exercises. (Harper & Brothers, New York and London.)

Musical Handwriting, by Archibald Jacob.

This pocket-sized book, said to be the only one of its kind, tells in brief compass all the facts that need to be known about the mechanical operation of writing down music on paper, how to prepare scores, orchestral parts, and the like. There is a commendatory preface by Sir Henry Wood. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Systematic Organ Pedal Technic and General Interpretation, by Reginald Goss Custard.

A handy little brochure by an organist of reputation in Britain and America, offering many illustrations in notation, and dealing practically with the problems of technic in modern organ playing. The five sections bear the following headings: Working to a system; Position; Action; Application; and Interpretation. The last chapter concerns particularly phrasing, accentuation and registration. (Stainer & Bell, Ltd., London; Galaxy Music Corp., New York.)

The Story of Verdi's Aida, retold by Angela Diller.

Another of those compact and yet dramatically exciting and musically analytic résumés of favorite operas by Miss Diller. This one is particularly rewarding, for it contains fifty-one musical excerpts in simple

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form for playing on the piano, listing all the most beautiful airs. (G. Schirmer, Inc., New York.)

Pedalling the Modern Pianoforte, by York Bowen.

Technic with a Purpose, by Felix Swinstead.

Oxford Press issues these companion treatises in modern limp-cover format, of large size for the music rack. The Bowen book takes up various factors affecting piano pedalling, and gives copious musical excerpts. The Swinstead work is a collection of exercises for the average student's use in perfecting technic generally, and it deals with such matters as contractions, extensions, staccato, joining passages divided between hands, part-playing, double notes and octaves. (Oxford University Press, London; Carl Fischer, Inc., New York.)

A Guide to Symphonic Music; by W. Otto Miessner.

The development of the symphony is succinctly traced in this paper-covered book, which abounds in analyses of musical works, from simple songs to larger forms. Dance suites are taken up, then the symphony and dramatic music are dissected, with use of many musical illustrations. Simple and informative. (Silver, Burdett and Co., New York.

For Piano Solo

Sketches by Sol; six simple pieces, by Harold Samuel.

Descriptive numbers for young pianists, approximating Grade 2, by the late Bach specialist. Apparently these represent some of Samuel's lighter interests, for they are genial, and should appeal to teachers because of careful editing and fingering. (Paterson's Publications, London; Carl Fischer, Inc., New York.)

Four Piano Transcriptions of German Lieder, by Leopold Godowsky.

These piano interpretations of famous German art-songs by the eminent pianist are designed as works for intermediate grade performances. Mr. Godowsky has chosen Schubert's By the Sea and Faded Blossoms (Trockne Blumen), Schumann's Highland Cradle Song, and Brahm's The Vain Suit (Vergebliches Ständchen), works in sufficient contrast to make the series interesting as a little cycle. Especially delightful is Faded Blossoms, while The Vain Suit will probably, because of the popularity of this impish song, attain wide interest. But all of the works are pianistic and are edited with care and distinction. (G. Schirmer, Inc., New York.)

Now, O Now, I Needs Must Part; song for voice and lute by John Dowland; concert version, freely set for piano by Percy Grainger.

A fascinating piano reworking is this made by Mr. Grainger after a transcription of Sidney Beck from a 1597 edition of Dowlands First Book of Airs in the Huntington Library, San Marino, Cal. Originally published as a song with lute and also as a four-part song, it emerges here as a plaintive, flowing melody, assigned alternately to the two hands. There are marked alterations of tempi and some rather original effects, no doubt making the number more striking in a pianistic sense. (G. Schirmer, Inc., New York.)

By the Fireside, by Dwight Conn.

Simple pieces useful for teaching purposes are these four descriptive numbers, the titles of which are: Frolicking Flames, Dance of the Poker, Shovel and Tongs, and Glowing Embers. They have lively fancy, picturesque subjects, and conform in general to the requirements of beginners. (The Composers Press, Inc., New York.)

For Contralto, Baritone, Mixed Chorus and Orchestra

Five Tudor Portraits; a choral suite in five movements founded on poems by John Skelton, Laureate (1460-1529), sometime Rector of Diss in Norfolk; music by R. Vaughan Williams.

A novelty of amusing sort is this setting of five racy poems by a little-known clergyman-satirist who was Poet Laureate to Henry VIII. Vaughan Williams has given a distinguished tonal setting to these inimitable portraits of the period, but it is doubtful whether any modern composer could quite match their pungent Elizabethan slang, their short, pithy verse-lengths and their Hogarthian atmosphere. The Tunning of Elinor Rumming is a ballad for contralto (or mezzo) solo, mixed chorus and orchestra, telling in lively fashion about an ancient crone who brewed ale and kept open house for the dregs of the town. Pretty Bess is a sentimental intermezzo for baritone with chorus and instrumental accompaniment. The Epitaph on John Jayberd of Diss is for male chorus and orchestra, a lusty parody of a Latin elegy on one who had many sins. Most appealing of all is Jane Scroop (Her Lament for Philip Sparrow), for mezzo soprano, women's chorus and orchestra, a *lento doloroso* dirge for a pet bird, marked by real tenderness. The conclusion is a scherzo, Jolly Rutterkin, for baritone, chorus and orchestra, of dance-like infectiousness and vigorous part-writing. Recommended to enterprising choral conductors, despite its great difficulties in diction. (Oxford University Press; Carl Fischer, Inc., New York.)

For Viola Solo

Twelve Modulatory Studies for the Viola, by Samuel Lifschey.

A dozen exercises based on the nineteenth viola caprice, op. 22, by B. Compagnoli, and characterized by Mr. Lifschey as "not . . . a musical composition, but a series of twenty-four two-bar phrases, musically unrelated to each other. Each phrase is in a different key, and serves as an example of bowing a scale or broken-chord combination." Thus each phrase is carried, in a series of modulations, through all the keys. The arranger has added varied bowings and rhythmic changes not in the original. The player is advised to practice them slowly at first. A valuable technical aid. (G. Schirmer, Inc., New York.)

For Mixed Voices

Choral Recreations.

This book contains ten excerpts from the lighter works of Mozart, Lawes, Thomas Cooke, Joseph Haydn, J. S. Bach, Martini and Beethoven, also several folk examples. They are writings of merry sort, such as two choruses from Bach's Peasant Cantata, Mozart's The Alphabet and Beethoven's round, To Maelzel. They should fill a real need of choral conductors. Piano part for rehearsal only. (M. Witmark & Sons, New York.)

For Orchestra

Overtures to Russlan and Ludmilla (Glinka), Stradella (Flotow) and The Gipsy Baron (Johann Strauss) adapted by Henry Sopkin, George Dasch, and Adam P. Lesinsky.

These three scores form part of the Carl Fischer American Orchestra Edition, which presents authentic editions of standard works, while adapting them to the requirements of American orchestras. Some of the features are frequent rehearsal numbers, careful fingering and bowing of string parts, a minimum of essential cuings, elimination of the tenor clef from cello and bassoon parts, tenor and alto clefs from trombone scores, transposition for B flat clarinets in addition to the parts for A clarinets, and a piano part for sectional rehearsals. Published in three editions, score and parts, also two versions with extra strings. (Carl Fischer, Inc., New York.)

Presser's Concert March Album.

A collection of twelve superior marches, chosen from picturesque material of various lands, by more or less prominent composers. Included are works by Grieg, Poldini, Pierné and others. Orchestral parts and piano-conductor's score are issued. (Theodore Presser Co., Philadelphia.)

(Continued on page 42)

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New Publications

(*Continued from page* 41)

Book

What About Radio? by Kenneth M. Goode.

An expert in advertising has penned a compendium which, according to the publisher's jacket blurb, "does two things. It describes in detail how money has been made in the use of radio in advertising and warns the reader away from a repetition of costly mistakes that have been made in this field." Particularly valuable are his summaries of the likes of various people in radio programs. The chapter, A Few Musical Notes, comments on the fact that four-fifths of the persons queried in a recent survey preferred musical programs.

The first rule for the merchandiser who would secure the biggest sales results is to pack his radio programs with music of proved popularity. But to avoid nauseous repetition, it is well to "use old music relieved by new." Mr. Goode gives several criteria for selecting such music: it must have high "recognition value," must be "radioable," must have strong melody, and must be useful in its "association values." The popularity of the artists must also be considered.

In addition, various rules are given to make sure that the type of program is peculiarly adapted to its type of audience and the product it serves to publicize. The most vulnerable emotional spots of the audience are also considered. In short, this is a practical guide-book, written in a peppy and amusing style, rather than a consideration of musical art, *per se,* as related to music. (Harper and Brothers, New York.)

For Violins and Piano

The Band Book, compiled by M. M. Scott, with a foreword by Dr. C. Armstrong Gibbs.

A collection of tunes for beginners, from classic and folk sources, that can be played in unison by violin ensembles with piano accompaniment, paving the way to later chamber music of more elaborate sort. The contents are delightful, and the book is well edited and beautifully printed, the violin parts issued separately. (Oxford University Press; Carl Fischer, Inc., New York.)

For Organ

Canto Elegiaco, elegy for organ, by Pietro Yon.

A grave and tranquil organ solo of three pages, in which a sober theme, but a vigorous one, is clearly enunciated and then put through an interesting development. The varied and vivacious registration is a feature of a score that has dignity but is in no sense stodgy. (Galaxy Music Corporation, New York.)

Fantasy on One Note, by Purcell; arranged for organ by C. F. Simkins.

Purcell's marvelous fantasies have recently been resurrected with effect by numerous editors. The present one is a remarkable contrapuntal web woven about a single tone. The score suggests that this note be held down by means of a wedge on the solo organ, and the "silence" piston used at the end. (Oxford University Press, London; Carl Fischer, Inc., New York.)

For Violin, Viola, and Cello

Selected Compositions of J. S. Bach, arranged for stringed instruments by Attilio F. Marchetti; Books I and II.

Mr Marchetti has done laudable transcribing labors with six Bach movements. Book I includes a prelude in B minor and fugues in F minor and C minor; Book II, a prelude in E flat minor, and two fugues in D. The combination of three string instruments offers few transcriptions of such material published recently. Their high worth makes such an issue doubly welcome. The works are also arranged for double reed instruments. (J. Fischer & Bro., New York).

ENGAGED FOR ST. LOUIS OPERA

ERIKA ZARANOVA,
contralto, an artist-pupil of Leo Braun, has been signed for the twelve-weeks' summer season of the St. Louis Municipal Opera company. Miss Zaranova was heard last winter regularly on NBC programs. She has been coaching opera with Mr. Braun. (*Photo by Herbert Mitchell*).

Folk-songs for Voice and Piano

Engel Lund's Book of Folk-Songs, with piano accompaniment by Ferdinand Rauter. Foreword by Douglas Kennedy. English versions by Eileen MacLeod.

Mme. Lund, who has won a European reputation as a singer of folk-songs and who is expected to make her first visit to America next season, has chosen twenty-five numbers from her repertoire for inclusion in this collection. There are songs from Iceland, Norway, Sweden, Denmark, Switzerland, Germany, representatives of the Yiddish tongue and the Appalachians. In every case the original text is given as well as an English translation. The songs, rare and delightful, are preceded by a descriptive note, and the book is beautifully printed. (Oxford University Press; Carl Fischer, Inc., New York.)

For Soloists, Mixed Chorus and Orchestra

The Ordering of Moses; oratorio for soli, chorus and orchestra; text based on Scripture and folklore; music by R. Nathaniel Dett.

Recently premiered with success at the Cincinnati May Festival, Dett's composition offers a large-scale (but not excessively lengthy) choral work that has impressive sincerity and, at times, rugged forcefulness. It portrays the youthful Moses, here assigned to a tenor soloist, being called to lead his people out of Egypt, and it ends when the delivery is accomplished and songs of rejoicing are uttered. The solo parts, besides the main role, include those of Miriam (soprano), Voice of Israel (alto), and The Word (baritone).

The delightful note of simplicity which marks the folk element in this work gives it a moving quality. The distinguished Negro composer has shown also a strong dramatic sense. An outstanding passage is the march of the Israelites through the Red Sea, when the choral voices sing on the syllable "ah," a mournful, haunting theme. There is a strong suggestion of spirituals and a few Hebraic-sounding themes are also included. The orchestra writing is descriptive and apt, while the text is of notable eloquence. In short, an important and, it would seem, a lasting contribution to American choral literature. (J. Fischer & Bro., New York; Rushworth and Dreaper, Ltd., Liverpool, England.)

For Voice and Piano (also with Violin and Cello)

Mother Goose Songs; by Charles Haubiel; first series; simplified edition, in high keys. **Mother Goose Ensemble Book.** Illustrations by Elizabeth Ellender and Katherine Beverley; new verses by Fay Bradley.

An interesting idea underlies these publications of Mr. Haubiel. Though primarily rote songs for children from five to seven, the accompaniments aim to accustom the ear of the young child to simple music of several parts and thus prepare for later studies of such composers as Bach. They supply what the composer feels is lacking in the curriculum of second grade piano music. His simplified edition of the songs uses high keys suitable for treble voices. The song book is delightfully illustrated.

The ensemble book contains violin and cello parts, in addition to the piano accompainment. Opposite each song there is a simple version in large notes which may be used as a first piano part, while the accompaniment to the song serves for second piano. Thus it is possible to use the numbers in various combinations, for piano duet between teacher and beginning (second-year) pupil; for teacher and advanced pupil, with the first piano part doubled an octave above by the right hand; for violin and piano duet; for trio of violin, piano and cello; for two at piano, with violin and cello; or for solo voice or chorus of children. The airs are all brief, rhythmically lively, and the part-writing is of musicianly sort. (The Composers Press, Inc., New York.)

Ballad Collection

The Miner Sings; a collection of folk songs and ballads of the anthracite miner; transcriptions and musical arrangements by Melvin LeMon; introduction and editorial notes by George Korson.

During the summer of 1935, Dr. LeMon, professor of music at Bucknell University, and Mr. Korson, director of the Pennsylvania Folk Festival at the same institution, toured the anthracite coal regions of that state and recorded some seventy-five songs from the lips of miners. The present volume includes ten of the best, provided with piano accompaniment and simply harmonized. The book is a sequel to Mr. Korson's Songs and Ballads of the Anthracite Miner (1927). Most of the numbers are literal and not especially imaginative, but they do show a lot about the sordid lives of those that toiled in

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the black pits. The tunes are mostly derived from English, Welsh and Irish melodies, but some of them have come a long way, and in other cases new tunes have been substituted. (J. Fischer & Bro., New York.)

For Violin and Piano

Evocation, by Wesley La Violette.

In this gravely-moving *andante* by a well-known American composer and teacher, the violin traces a slow waltz-like pattern, while the piano maintains *ostinato* accompaniment. Simple, tuneful and in good taste. (De Paul University Press, Chicago.)

Intermezzo in C major (Brahms), transcribed by Albert Spalding; **Dragon Fly, Wind of the Pines,** compositions by Spalding.

The eminent American violinist here provides an attractive version of a familiar work by Brahms and his own virtuosic Wind in the Pines and Dragon Fly, a vividly descriptive study in arpeggios. The last is a formidable test piece for advanced players. The piano accompaniment is *ad lib.* (Carl Fischer, Inc., New York.)

For Solo Voices, Mixed Choir, Woodwind and Brass Ensemble or Piano

Divertimenti, based on Motives of the Hungarian and Transylvanian Folklore; by Deszo D'Antalffy.

Rare folk spirit informs these inimitable lilts from Magyar lands, the four numbers consisting of Transylvanian Dirges, Bagpipe Songs, Lamentation and Matchmaking Songs. Especially spirited are the bagpipe ditties, in which the basses maintain a "dum-dum" motive, while the others sometimes hum, "with nasal color" and elsewhere all cooperate in the merry, pungent words, which have been anonymously Englished. A novelty worth examining. (G. Ricordi & Co., New York.)

Songs

Little Finnish Folk Song (Tuku, Tuku Lampaitani); arranged by Kosti Vehanen; English text by Jean Teslof.

This is the number that has found such favor on the programs of Marian Anderson. Mr. Vehanen, the eminent contralto's accompanist, brought it to her attention and arranged it for her. It is said that wherever she has sung it, on her world tours, the response has always been immediate, and in some cases she has had to repeat it several times. Originally used as an encore piece, the work became so much a part of her repertoire that in the singer's final New York program of this season, she included it in a Finnish group. The present publishers have brought out an attractive edition, with the original Finnish text and an English version. (They also have in preparation Mr. Vehanen's Finnish Sailor's Song, another of the contralto's favorites with the public.)

The present number is a tender and simple little love song, in wistful, minor mood, expressing the longing of a peasant woman for her absent lover. There are atmospheric touches of Nature, and the tune, suggesting folk dance rhythms, but delicate and elusive, is its chief attraction. Range, C to E flat. (Galaxy Music Corporation, New York.)

ACTIVE LECTURE-RECITALIST

LOIS E. HIGHLEY,
soprano and lecturer of Oklahoma City, recently concluded a schedule of seven lectures and one lecture-recital. On May 15, she sang Kathryn Lockhart Manning's Sketches of London for the Mu Phi Epsilon meeting in Oklahoma City. Her accompanist was Merl Freeland. (Photo by Watton Studio, Oklahoma City.)

Lilacs; song by Russel Wragg.

The text is a somewhat free adaptation of Walt Whitman's When Lilacs Last in the Dooryard Bloomed, the sentiments of which are changed from a threnody of mourning for a lost leader to more intimate thoughts of a vanished love. It makes a moving poetic subject, and the music simply and eloquently embodies the poignant suggestions of the text, giving fine scope to the expressive talents of a singer gifted with restraint and well sustained tone. Range, D to G. (R. L. Huntzinger, Inc., New York; Willis Music Co., Cincinnati.)

June Comes in Bridal Gown; by Richard Drake Saunders.

One of those cheerful, lilting songs appropriate to this or any other time of year, when a singer wants to sweep listeners into applause with a dashing final *bravura* number. The simple but strongly melodic tune modulates into a new key, midway of the number, giving a more pensive coloring, but soon recaptures its "first fine rapture" and closes with a glittering arpeggio shower in the accompaniment, on a sustained G above the staff. For high or medium voice; range F to G. (Saunders Publications, Hollywood, Cal.)

The Window-Pane; words by Katherine Collins; music by Frank La Forge.

A bit of whimsical philosophy informs this clever song, which is simple, clear and unpretentious. It is excellent for an encore, but requires sincerity, humor and clear diction in order that its points may register. The singer wishes all to know that others may prefer to be "art glass," but she would rather be a clear pane for the sun to shine through. The melody is not taxing. Published in high and low voice versions, the former ranging from E to F sharp. (Galaxy Music Corporation, New York.)

Come Away; words by Margaret Houston; music by Elinor Remick Warren.

Marked *allegretto,* "with simple tenderness," Miss Warren's new song has "outdoors" quality suitable to the warm season. The singer tells of the delight which the sight of gardens and the like rouse in her, while "every little road would say, 'Come away!'" A sprightly tune adds to the charm of the light number. Published for high voice, D to G; also for low. (Harold Flammer, Inc., New York.)

Sacred Song

A Sanctuary Rose; words by the Rev. John Bernard Kelly; music by Courty Rossi-Diehl.

This is a fragrant and devout little song, with a serious symbolism. It concerns a rose that "dying, bows his head" and thus rouses thoughts of a likeness to Christ in the beholder. The poetic quality robs the text of any excessive preachiness; rather it is a simple, wistful Nature poem, with poignant connotations. The melody is clear and expressive. Published for high voice, E flat to F; and low voice, C to D. (G. Schirmer, Inc., New York.)

Musical Mystery Play

Everyman, set to music by Charles Kennedy Scott.

A serious and often atmospheric score is this setting for twenty soloists, choruses and orchestra of the medieval mystery of man's life. It is divided here into two parts, each containing two brief acts. The acts deal respectively with the summoning of Everyman by Death; the hero's appeal to Fellowship, Kindred and Goods to go with him on the journey; Everyman's comfort by Good Deeds, and his end. The vocal and instrumental writing is of antique flavor, and the close introduces plainsong. (Oxford University Press.)

(*Continued on page* 48)

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Kreisler Decorated In Athens

Donates Concert Receipts to Musicians —Greek King Visits Many Concerts —Native Composer Produces New Large Works

ATHENS.—King George and a vast audience were on hand to greet Fritz Kreisler, in violin concertos with orchestra. After the last number, the King decorated the player, presenting him with the symbolic palm branch from the gardens of the Temple of Erechtee. Kreisler responded by donating the evening's proceeds (some 40,000 francs) to the members of the orchestra.

Another event was the symphonic program of new compositions by Petro Petrides, noted Greek composer. The Athens Conservatory Orchestra under Economidés, and assisted by Spiro Farandatos, pianist, presented prelude, aria and fugue, concerto for piano, Ionian Suite and first symphony. The works revealed technical mastery, fertile ideas, and individuality. King George honored the occasion with his presence.

Other orchestral concerts, directed by Economidés, presented Stravinsky's Psalms symphony, as well as the usual list of classic-romantic numbers which still remain the chief fare of Athenian symphonic menus. Guest conductors during the season were Carl Schuricht and Dobrowen.

The Centenary of the Athens University was a brilliant affair, honored by the King's presence and a great crowd of notables and musicians. Gluck's Orpheus was the work chosen, taking place in the vast arena of the Herod Atticus Odeon, under the Acropolis. The work was excellently performed, and took on a particular significance due to its surroundings and legendary meaning.

RECITALISTS EXHIBIT

Under this department of our musical life, Lambros Callimahos, flutist, takes first place. His appearance was a splendid success, and his admirers kept him busy with repeats and encores throughout the evening.

Among visiting pianists were Magda Tagliafero, Uninsky, Arthur Rubinstein, and G. Théméli, blind pianist and First Prize of the Paris Conservatory. Rena Kyriakou, native pianist, scored at her Athens debut, as did Lèon Eustratiou, who played under the auspices of the Franco-Hellenic League.

A group of young girls gave a terpsichorean program on the terrace before the columns of the Parthenon. M. Mavraki, Greek danseuse, delighted with a historical recital in which she disclosed gifts of high order.

Alexandre Mozjoukine, Russian bass, won favor at his recital. M. and Mme. Lycoudi were heard in violin and piano sonatas; Mmes. Bunlet, Lapelletrie, and Marex Liven in a restoral of Berlioz' Damnation of Faust, outstanding in the ensemble being Liven, a truly remarkable young basso.

FRANK CHOISY.

OBITUARY

(*Continued from page* 31)

Paul Scheinpflug

DRESDEN.—Paul Scheinpflug, conductor, died of pneumonia at Memel, Lithuania on March 12. He began his career as concert master of the Bremen Philharmonic Orchestra, and after successive posts as conductor of orchestras in Königsberg, Berlin, Duisburg, and Dresden, spent the later years of his life conducting and composing outside of Germany. His compositions include songs, piano works, orchestral tone poems, and a light opera Das Hofkonzert. E. J.

Heinrich Platzbecker

DRESDEN. — Heinrich Platzbecker, composer, died here in April. One of Dresden's outstanding musical personalities, Platzbecker was chiefly interested in popular works, the most successful of which was his Wahrheitsmund and many choruses for male voices. E. J.

PLAYS DOUBLE-KEYBOARD PIANO

WANDA KRASOFF,
young artist-pupil of Alexander Raab, has followed her teacher in his adoption of the Moor Double Keyboard Piano and has been chosen to represent this "piano of the future" at the third annual Bach Festival in Carmel, Calif., this summer. Miss Krasoff recently gave a program before the Long Beach Piano Teachers. (Photo by Roger Sturtevant.)

Paul Landowski

PARIS.—Paul Landowski, author and musicologist, died here in May. Chevalier of the Legion of Honor, Croix de Guerre, M. Landowski was known chiefly for his writings as member of the foreign press. He is survived by his wife and his sister Wanda Landowska. I. S.

Virgilio Ranzato

COMO, ITALY.—Virgilio Ranzato, violinist and composer, died here recently at the age of fifty-five. He studied violin under Tirindelli, Bazzini and Rampazzini, and after tours as soloist, became concert master at La Scala. Resigning his position there, Ranzato devoted his later years to composition and concert work, and left more than seventy major works for violin. He also wrote many operettas, among which were Il Paese dei Campanelli, La Duchessa di Hollywood, I Monelli di Firenze and Luna Park. D. N. L.

Willy Rehberg

MANNHEIM.—Willy Rehberg, noted Swiss pianist and teacher, died here recently. He was born in Morges, September 2, 1863, the son of Friedrich Rehberg, pianist. He studied at the Zurich Conservatory, under Robert Freund, Friedrich Hegar and Gustav Weber and at the Leipsic Conservatory with Reinecke and Jadassohn. He was engaged as teacher of the latter school immediately after graduation, and in 1890 became professor of the Geneva Conservatory, also leading symphony concerts in that city. After 1908 Rehberg taught at the Frankfort Conservatory. In 1917 he was director of the Mannheim Conservatory, and in 1921 became director and professor of piano master classes at Basle Conservatory. He was known particularly as an interpreter of Brahms, and lectured on musical education and style. He composed a string quartet, violin sonata, piano pieces and songs. His son, Walter Rehberg, is also a well-known pianist. B. F.

Chautauqua Chamber Music Society's Plans

As part of the general music program at Chautauqua, N. Y., the Chautauqua Chamber Music Society will present the Mischakoff String Quartet (Mischa Mischakoff, Reber Johnson, Nathan Gordon, Georges Miquelle), in a series of three concerts in Norton Hall. Each concert features an American work and the compositions chosen for 1937 are Quincy Porter's fifth quartet, Vittorio Giannini's quintet, and Marion Bauer's sonata for viola. This series of concerts is linked with a week of lecture-recitals by Marion Bauer on Trends of Contemporary Music.

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A. Y. CORNELL

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Huss Elegy Performed by New York Festival Orchestra

In Memoriam, 1914-1918, elegy and funeral march by Henry Holden Huss, was played by the New York Festival Orchestra under the direction of Fritz Mahler, conductor of the Civic Opera Company of Philadelphia, at the American Museum of Natural History, New York, on May 30. The first performance of the Huss work was given last year under Eugene Plotnikoff.

Julia Mery Gilli and Maria Safonoff in Russian Series

Julia Mery Gilli, soprano, and Maria Safonoff, pianist, recently gave a series of four programs outlining the history of Russian music at the New York residence of Mr. and Mrs. Eugene Hugh Byrne. Composers represented were Glinka, Glinka-Liapounow, Glinka-Dargomijsky, Glinka-Balakireff, Cui, Moussorgsky, Daromijsky, Balakireff, Borodin, Rimsky-Korsakoff, Glazounoff, Liadoff, Liapounoff, Medtner, Prokofieff, Stravinsky, Scriabin, Wassilenko, Gliere, Tschaikowsky, Arensky, Rubinstein, Rachmaninoff, Gretchaninoff, Ippolitoff-Ivanoff. Miss Safonoff and Mme. Gilli have been associated in their work since the outset of their concert careers. They have specialized in music of their native Russia, although their joint repertoire is drawn from all periods and nationalities of the tonal art.

Daniel Harris Active in Opera, Concert and Radio

Daniel Harris sang in the Spring Season of opera at the Metropolitan, New York. He was heard as Ali in Marouf, one of the roles he sang in Nice, France, and three roles in Walter Damrosch's The Man Without a Country. In addition to opera, Mr. Harris has been active in concert. Among his New York engagements were the Spring Concert of the St. Cecilia Club; soloist at a program to commemorate the centenary of Thomas Bailey Aldrich at the American Academy; and at the Mozart Sinfonietta and the Mozart Society. Mr. Harris also was baritone soloist in the Fauré Requiem at Jordan Hall, Boston, Mass., and the Bach program at Wellesley Chapel given by the Wellesley College Choir and the Harvard Glee Club. He was cast for the baritone role in Romberg's Forbidden Melody at the New Amsterdam Theatre, New York. Other appearances included a series of broadcasts given over WJZ under the direction of Nadia Boulanger, and in opera performances at Birmingham, Ala., and Daytona Beach, Fla. Mr. Harris is soloist at the First Presbyterian Church of Brooklyn, N. Y.

Houston Orchestra Continues Drive

Membership Campaign in Progress—Artists Announced for Autumn

HOUSTON, TEX.—The Houston Symphony Orchestra Association will carry on their membership drive all summer, making plans for the season of 1937-38. Ernst Hoffmann will again be conductor.

Kirsten Flagstad is to be presented next season in the New Jesse Jones Coliseum by the Civic Community Concert Association. Edna W. Saunders is sponsor of the course and the membership is assured of four concerts by eminent artists.

The Tuesday Musical Club has announced for the season of 1937-38 Jacques Abram in piano concert, and the Manhattan String Quartet, to be presented in November and March.

Daisy Elgin, soprano, was the guest artist for the Houston Business and Professional Women's Club, at the Rice Hotel, on May 19. Mrs. J. D. Brightwell acted as accompanist.

Reagan High School was awarded top honors in the tri-state contest held in Oklahoma City. This latest honor gives to the string quartet, the city championship. The young musicians are Fred Russell, first violin; Adele House, second violin; Emery Borne, cello; Eileen House, viola. Charles Lindsay is their teacher-director.

Rev. George W. Barnes, who has for the past two years been curate, organist, and choir director of Christ Church, has accepted the full rectorship of The Parish of St. Thomas, in Denver, Colo. K. B. M.

Mannes School Adds to Faculty

Harriet Van Emden and Stefan Sopkin to Join Teaching Staff

The David Mannes Music School, New York, announces two additions to the artist faculty for the twenty-second season, opening in September. These are Harriet Van Emden in the vocal department and Stefan Sopkin in the violin department, of which Paul Strassévitch is an eminent member.

For the past ten years Miss Van Emden has been a faculty member of the Curtis Institute in Philadelphia, and for two years taught at the Music Conservatory in Cologne. Miss Van Emden is a Sembrich pupil, studied with Vittorino Morrati in Germany before the World War, and later at the Institute of Musical Art in New York. As an artist she has been soloist with the New York Philharmonic Society, New York Oratorio Society, the Schola Cantorum, the Boston, Chicago, San Francisco, Cincinnati and Cleveland orchestras.

Mr. Sopkin comes to the Mannes School from the Louisiana State University, where he was head of the violin department. He also has served as head of the violin departments of the Cincinnati and the Ithaca conservatories of music. Mr. Sopkin specializes in small group teaching. He studied with Auer, Ysaye and Flesch, and has appeared with orchestras both in Europe and America. For eight months he toured the United States and Canada with Chaliapin.

Cherkassky in England

Shura Cherkassky, pianist, is now in Europe, where he has an extensive tour next season, including recitals and appearances with orchestras. This month Mr. Cherkassky is in London, his schedule there including, 18, a recital at Wigmore Hall; 22, playing the Shostakovitch concerto with the London Symphony Orchestra (Artur Rodzinski conducting) at Queen's Hall.

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STUDIO NOTES

(*Continued from page* 34)

have won first prizes in several contests. Charles Petremont, ten years old, is to play in New York in concert the latter part of next season.

Mr. Ondricek is the author of Mastery of Tone Production and Expression on the Violin, in its second edition. He also has edited, arranged and orchestrated a newly discovered violin concerto by Giuseppe Tartini (1692-1770) which he found in the ducal library in Schwerin, Germany, in 1933 and published in 1935.

NORMAN JOLLIFFE

Among students from Norman Jolliffe's New York studio Elizabeth Talbot, soprano, is now soloist at the North Avenue Presbyterian Church, New Rochelle, N. Y. She appeared recently at the Women's Club Conference in Bernardsville, N. J., and in recital for the Boy Scouts, Mendham, N. J. On Palm Sunday she sang Dubois' Seven Last Words at St. Peter's Church, Morristown, N. J., and was assisting artist in an organ recital there. Marian Adams has been engaged as contralto soloist, First Presbyterian Church, Elizabeth, N. J.; Marie Andrews, soprano, soloist, Brick Presbyterian Church, East Orange, N. J. (Ellmer Zoller, choir director); Miss Andrews has been soloist three times with the Orpheus Club in Newark under Frank Karochan and has sung twice for the Century Theatre Club of New York. Other recent appearances were at the Brooklyn Institute of Arts and Sciences, the Garden City Male Chorus, and an engagement in Philadelphia in June. Clara Blohm, soprano, sang for the Federation of Music Clubs of New Jersey. She has been twice guest soloist at the Calvary Presbyterian Church in Newark.

LA FORGE-BERÚMEN

The weekly broadcast of the La Forge-Berúmen Studios was heard over the Mutual network on May 13. The La Forge Ensemble under Frank La Forge gave the bulk of the program. Violet Ruffalo, soprano, and Joseph Meyer, baritone, contributed solos. Beryl Blanch and Alice Huebner played accompaniments for the ensemble and Mr. La Forge officiated for the soloists.

Another program of the La Forge-Berúmen Studios was sent out over the Mutual network on June 3 when the La Forge Ensemble was heard under Frank La Forge. Emma Otero, coloratura soprano, sang the O luce di quest Anima from Linda di Chamounix, and a duet with Elizabeth Andres, contralto. Mary Miller Mount and Elizabeth Gest, duo-pianists, played two groups of compositions. Beryl Blanch and Alice Huebner were the accompanists.

MAUDE DOUGLAS TWEEDY

Jeanne Palmer, soprano, sang Brünnhilde in Siegfried with Erno Rapee and the Radio City Orchestra over WJZ on April 11. She was soloist with the Long Island Choral Society at Garden City on May 7 with Frank Chatterton as accompanist; at Catskill, N. Y., with the Catskill Choral Society and Daniel Wolf accompanist; June 2 with the Choral Society at Saugerties, N. Y.; and June 4 with the Alfred Wallenstein Orchestra over WOR. May 19 she was heard in a recital at the studio of Maude Douglas Tweedy with Mr. Chatterton as accompanist. Agnes Long, soprano, was soloist for the Musical Society of Jamaica, L. I., at the First Presbyterian Church on April 6. She gave a costume recital at the Master Institute Theatre, April 25, with Mr. Chatterton accompanist Esther Jacobson, soprano, was heard in a concert at the Astoria, L. I., Center of Israel recently and offered a recital at the studio of Miss Tweedy on April 11 with Mr. Wolf accompanying. Ruth Krug, contralto, gave a concert at St. Mary's Church, Brooklyn, on May 21 with Edwin Marsh as accompanist. June 1 she sang for the French Club of Montclair, N. J., with Ruth Landis at the piano and at the Willoughby House, Brooklyn, on June 9. John Morelli, tenor, was heard in a broadcast over WABC on May 28. William Stark, baritone, was soloist with the North-eastern, O., Saengerfest with the Youngstown Orchestra on June 11 and 12 at Youngstown, O.

HEARD IN BOSTON PIANO LIST

RUTH CULBERTSON

gave a piano recital during April in Steinert Hall, Boston. She devoted her program to three compositions of the romantic school, opening with the Schumann sonata in G minor, and playing Beethoven's sonata (op. 78), and in conclusion offering Chopin preludes (op. 28).

Alvina Stulpin, soprano, was soloist at the Casa Maria, Niagara Falls, N. Y., on April 16 and at Howard Hall on April 20. Marjorie Harris, soprano, gave a recital at Bethel A.M.E. Church, Madison, N. J., on April 27. She has been appointed director of the choral society of that church. Sally Cervini, soprano, was soloist at the St. Francis Xavier Auditorium, N. Y., on April 4, and at the Knights of Columbus Hall, Corona, N. Y., on May 23. Enoch Light, baritone, and his orchestra were at the Loew's State Theatre, New York, the week of May 21. Ruth Hunting, soprano, is soloist at Christ Episcopal Church, Belleport, L. I. Katherine Graham, soprano, was heard over WABC on May 21. She is soloist at Tudor Tavern, New York City. All are from the studios of Maude Douglas Tweedy.

HELEN CHASE

Margaret Speaks has signed a new contract with the Firestone Company. Miss Speaks has also been fulfilling concert engagements under the management of George Leyden Colledge.

Frances Newsom, soprano of the Brahms Quartet, in addition to her broadcasts over WEAF, WJZ and WABC, has recently signed a contract with the Coco-Cola Company.

Nell Kinard, operatic mezzo-soprano, and one of Miss Chase's assistant teachers, was heard at the Westchester County Center Music Festival on May 22 in the Gilbert and Sullivan operetta, Yeomen of the Guard, under the direction of Hugh Ross. Miss Kinard also sang Azucena in Il Trovatore at the County Center on June 5, Mr. Haesner conducting. Walter Bartholomew, tenor, has been with the Midshipmen in Miami, Fla., Atlantic City and Detroit, Mich. Katherine Tenny, lyric soprano, was heard at Town Hall, New York, on May 12. William Turner, baritone, is singing the Count in Il Trovatore, Alfio in Cavalleria Rusticana and Tonio in Pagliacci with the Pesci Opera Company, during June. Nell Kinard sings Santuzza in Cavalleria Rusticana with the Testi Company, and was soloist with orchestra in Port Chester, N. Y. All are artist-pupils of Helen Chase.

(*Continued on page* 47)

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HAMBURG.—Johannes Roeder has been appointed conductor of the Hamburg Broadcasting Company. Formerly director at Flensburg where he organized various festivals of Schuetz, Mozart, and Schubert, Roeder also was leader of the Teachers' Chorus here. High achievement is expected of him in his new post.

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Dohnanyi and the Budapest Philharmonic Orchestra paid us a visit, winning success with large audiences among whom governmental officials and senators were numerous. With his own suite in F sharp minor, Dohnanyi won especially warm plaudits.

A pair of young Polish conductors are Luzian von Guttry and Perkowski. The latter appeared as composer, programming his sinfonietta, a work of distinct national character. Barnabas von Ghezy and his orchestra also visited our town, reaping financial and artistic returns.

Hamburgians are particularly susceptible to religious music, and crowds turned out for the many recent oratorio and sacred concerts. Three notable performances were Saint Matthew's Passion, with Eugen Jochum conducting; St. John's Passion in St. Michel's Church on Good Friday; and Heinrich Séhütz' Lukas Passión, under Friedrich Brinkmann.

RECITALS

Edwin Fischer, with his chamber orchestra delighted with two classic programs. The Elly Ney Trio gave impressive readings of Beethoven and Brahms. Wührer and Cassado joined forces in a piano and cello sonata seance. Jacqueline Roussel from Paris, and Thelma Reiss from London, both cellists, convinced the listeners fully. Erna Sack and Mayer-Stephan upheld the vocal honors. Ruth Hermann, violinist, made a brilliant local debut. Karl Bobzien, flutist of the Broadcasting Orchestra, gave a good account of his art in a varied program.

EDITH WEISS-MANN.

Robert Elmore in Philadelphia Recitals

Robert Elmore gave an organ recital at Gimbel's in Philadelphia on May 29. On June 2 he accompanied pupils of Mrs. Philip Jenkins in vocal recital at the Ethical Culture Auditorium, Philadelphia. Another piano appearance was in recital with Oakley Van Alen, bass, at the Barclay, Philadelphia, on May 27.

Studio Notes

(*Continued from page* 46)

HANNA BROCKS

Hanna Brocks presented several of her younger pupils in an enjoyable song recital on May 30. Julia McGovern and Joyous De Lappe appeared in groups covering Latin airs and Italian folk-songs which they interpreted with fine diction, good tone production and musicianship. A fourteen-year-old coloratura, Gemze De Lappe, also sang two groups with pure production, excellent diction, perfect pitch and clean-cut coloratura passages.

Marianne Townsend, an artist pupil, who has been fulfilling concert and radio engagements in the South, sang beautifully an aria from The Magic Flute of Mozart and a group of old English songs, revealing finish and style. Her singing was warmly applauded. For variety on the program there was Gwendolyn Thomas, pianist, who is fulfilling concert engagements. She played Mozart, Beethoven and Brahms with good technic and emotional understanding. Miss Brocks played the accompaniments for her singers.

J. V.

JUNE BURGESS

Lydia Van Gilder, contralto, of the June Burgess Studio, was heard in a song recital at the Dauphin Hotel, New York, May 23, by a good sized company. With her teacher, Mrs. Burgess, as expert accompanist, she was heard in four song-groups, in Italian, German, French and English. She displayed ease of voice-production in Star (Vicino) power in an air from Linda (Donizetti), and dramatic intensity in Nebbie (Respighi.) There was fire and fervor in Azucena's air. Her German series, by Schubert, Schumann, Wagner and Grieg, were impeccably sung. An encore, Zueigung (Strauss) was granted. Four *chansons* in French by Lalo, Saint-Saëns, Bizet and Georges followed, a series by the Americans, Sharp, Pierce, Buzzi-Peccia and Harrison closing the evening. The Fairies Lullably (Peccia) was sung to the complete satisfaction of the composer, who was present.

F. W. R.

TEACHING UNTIL LATE SUMMER

WALTER GOLDE,
teacher of singing, will be in his New York studios until August 20. (Photo by Blackstone Studios.)

CESARE STURANI

Cesare Sturani has brought an active season to a close and sailed on June 30 for Europe to be gone until the first part of September. Among his artist-pupils Lanny Ross recently sang on the General Motors Hour and is fulfilling concert engagements. Jean Dickinson, coloratura soprano, has signed another contract to appear weekly on the Bayer Aspirin Hour over WEAF. Vladimir Zorin did Ramfis in Aida and the Old Hebrew in Samson and Delilah at the New York Hippodrome. Gloria D'Angelo, dramatic soprano, has been engaged for summer concerts in the Catskill Mountains. Renzo Chiappa, baritone, appears weekly over WOR. Sandro Giglio, baritone, is appearing in pictures in Hollywood this summer and makes his debut with the Chicago City Opera next fall. Querita Eybel, dramatic soprano, was heard over WABC. Aniceta Shay has been engaged as soloist at the Rockefeller Church, New York. Joseph Paul Smith sang in Providence, R. I., and makes his New York debut at Town Hall on October 28.

Oscar Seagle Scholarships Offered for Summer Study

Auditions to determine the winners of the two scholarships offered by the Oscar Seagle Association for the summer course, July 6 to August 24, will be heard in the Studio-Theater, Schroon Lake, N. Y., on June 24.

The method by which Seagle Scholarships are made is unique. Alumni and alumnae raise money through concerts and operas during the summer and this is placed in a scholarship fund. The contest is open to all, the only requirements being that entrants possess unusual talent and have character recommendations. While talent is of first importance, consideration is made to the aspirants' circumstances.

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New Publications

(*Continued from page* 43)

For Four-part Male Chorus

A lively example of folk song is The Ould Lammas Fair, by Macaulay, arranged for four-part male chorus with baritone solo, by John Vine, which has an infectious Hibernian lilt and dialect. (Paterson's Publications, London and New York.)

Material for the four-part German male chorus is found in the war song, Ich hatt' einen Kameraden, Schumann's Der Deutsche Rhein, and Kroeger's Das Deutsche Lied. German text only, piano accompainment. (Carl Fischer, Inc., New York.)

For Three-part Male Chorus

Settings for three male voices in the Carl Fischer list include Oscar J. Fox's popular The Hills of Home, one of the more lasting recent successes, and Watson's Anchored, the sad tale of a doughty sailor lad who met shipwreck and death bravely, the latter suitable for school use. (Carl Fischer, Inc., New York.)

For Four-part Women's Chorus

Henry Hadley's Autumn Song and What the Winds Bring, and the humorous Tulips by Harry Wilson are colorful and melodious light numbers, for four-part chorus, with piano accompaniment. The Wilson work is also issued for SSA and as a song for medium voice with piano. (Carl Fischer, Inc., New York.)

For Two-part Women's Chorus

Constance Farrington has provided a dignified musical garb for Robert Herrick's poem, A Child's Grace, in the form of a canon in two parts for female voices, with piano accompaniment. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Bryceson Treharne's two-part choruses to words by Sarah Grames Clark, entitled Boy Scouts on Parade, Ming Tong (The Little Chinese Boy), and Camelopard, the last setting forth doings in a busy zoo, are engaging light selections with piano accompaniment, also suitable for male two-part chorus (TB). (Carl Fischer, Inc., New York.)

In more dignified vein are Frederic Cowen's In the Chimney Corner, arranged by Cyr de Brant; Whitehead's Woodlands in Spring, and Ward's America the Beautiful—all for two-part women's chorus, with piano. (Carl Fischer, Inc., New York.)

For Three-part Women's Chorus

A madrigal for three women's voices (SSA), music of modern vintage but quaint manner, is Let Us All Go Maying, by Purcell J. Mansfield, with piano accompaniment *ad lib.* Florid runs are a feature of this engaging work. (Oxford University Press, London and New York.)

Albeniz' popular and haunting Tango is arranged by Mark Andrews as a three-part song, Star of Love with piano. There are English and Spanish words. Mr. Andrews also transcribes Myron Jacobson's version ot what is reputed to be an original melody by that ill-fated queen, Marie Antoinette, for the same vocal combination. Gounod's florid Sing, Smile, Slumber (poem by Victor Hugo) is adapted by George Trinkhaus, who also is represented by his own Grandfather's Clock and The Blue Jay in three-part versions. Other items in this library include In the Chimney Corner (Cowen-de Brant), Gipsy Fires (Treharne), Orchards (Hadley), Tulips (Wilson), My Heart Is a Silent Violin (Fox-Andrews) and America the Beautiful (Ward), the last for school choruses. (Carl Fischer, Inc., New York.)

For Four-part Mixed Chorus

Edgar Bainton's The Four Winds, an exquisite *allegro vivace,* part-song to lyrics by Thomas Peacock, is of bright and winning nature, with piano for rehearsal. Ernest Walker's unaccompanied choral song, Sunset and Evening Star is a simple *adagio* based on Tennyson's lines, with some modern harmonic touches. All Silent Now, an ode to a garden in autumn, by Reginald Redman, has the requisite mournful touch and dies out softly at the close.

Vaughan Williams has freely arranged the English folk-songs, I'll Never Love Thee More, John Dory, and An Acre of Land, in inimitable manner. The Song of the Ungirt Runners, by Arthur Baynon, is an atmospheric apostrophe to racing youth, heedless of destination. J. Michael Diack's choral epilogue to Prince Charlie in Song is a rousing panegyric, concluding "The sun of the Stewarts forever has set, but Scotland will never Prince Charlie forget." The old English classic Have You Seen But a Whyte Lillie Grow? (Ben Jonson) is tuneful and appealing in the setting of Helen Boyd Beckett. Most individual is A Fairy Lullaby, a mother's lament for her missing child, adapted from Scottish folk sources by Robert Burnett, and set for soprano soloist and mixed chorus, with native words interspersing the lyric. (Carl Fischer, Inc., New York.)

Mid-Winter Carol, Christina Rossetti's delightful poem, has an effective and expressive *a cappella* musical dress by Alfred H. Johnston. (G. Ricordi & Co., Inc.)

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SILVIO SCIONTI
has been conducting sixteen-piano ensembles throughout the country. On May 4, at Jackson, Miss., the ensemble played Mr. Scionti's arrangement of a Beethoven symphony. He conducted another sixteen-piano ensemble in Shreveport, La., on June 11. While in Jackson, Miss., Mr. Scionti directed the WPA orchestra there.

ANNUNCIATA GARROTTO and LAWRENCE POWER
in a scene from Madam Butterfly. The two artists have sung in their fifth season of opera at the New York Hippodrome. On May 21, they appeared in a joint costume concert at Atlantic City, N. J., and were also engaged for a Scenes from Grand Opera program on June 6 in Omaha, Neb.

THE PALACE SCENE IN THE GOLDFISH,
a ballet, with Lucia Chase as the Queen, presented by the Mordkin Ballet, coming to the Lewisohn Stadium, New York, on July 16 and 17. (Photo by Lucas & Pritchard Studio.)

WILLIAM PENNY HACKER and MARION FRANK LESLIE.
Mr. Hacker, with Miss Leslie, commentator, is giving twenty-four daily broadcasts sponsored by the Devoe and Raynolds Paint Company over WOKO. Mr. Hacker is a pianist and conductor of the Albany (N. Y.) Philharmonic Orchestra, which closed its season on May 27. Stephan Hero, violinist, was the soloist. (Photo by Roberto Ida.)

MRS. L. B. BANE
of the Bane Booking Bureau on a scouting tour of the Middle West.

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THE ANNUAL HIGH JINKS OF THE NEW YORK SINGING TEACHERS ASSOCIATION
held at the Hotel des Artistes, New York, on May 18, took the form of a Spanish Fiesta. (Photo by Standard Flashlight Co., Inc.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review OF THE World's Music

MIRIAM WINSLOW
and
HER DANCERS

Two Appearances
with the
Detroit Symphony
Orchestra
in
January, 1938

Photos by Richard Tucker, Boston